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ABSTRACT

This book provides biographical information about 19 stylistically different illustrators of children's picture books. The illustrators and illustrations selected for representation demonstrate the many changes and styles in book illustration that have occurred during the past 50 years. Focus is upon how and why these individuals became children's book illustrators. Book lists and art samples are given for each of the represented artists: Lee J. Ames, Jan Brett, Norman Bridwell, Robert Bright, Marc Brown, Marcia Brown, Barbara Cooney, Gail E. Haley, Trina Schart Hyman, Susan Jeffers, David Macaulay, James Marshall, Martin and Alice Provensen, Peter Spier, Tasha Tudor, Chris Van Allsburg, Garth Williams, Vera B. Williams, and Ed Young. (MM)

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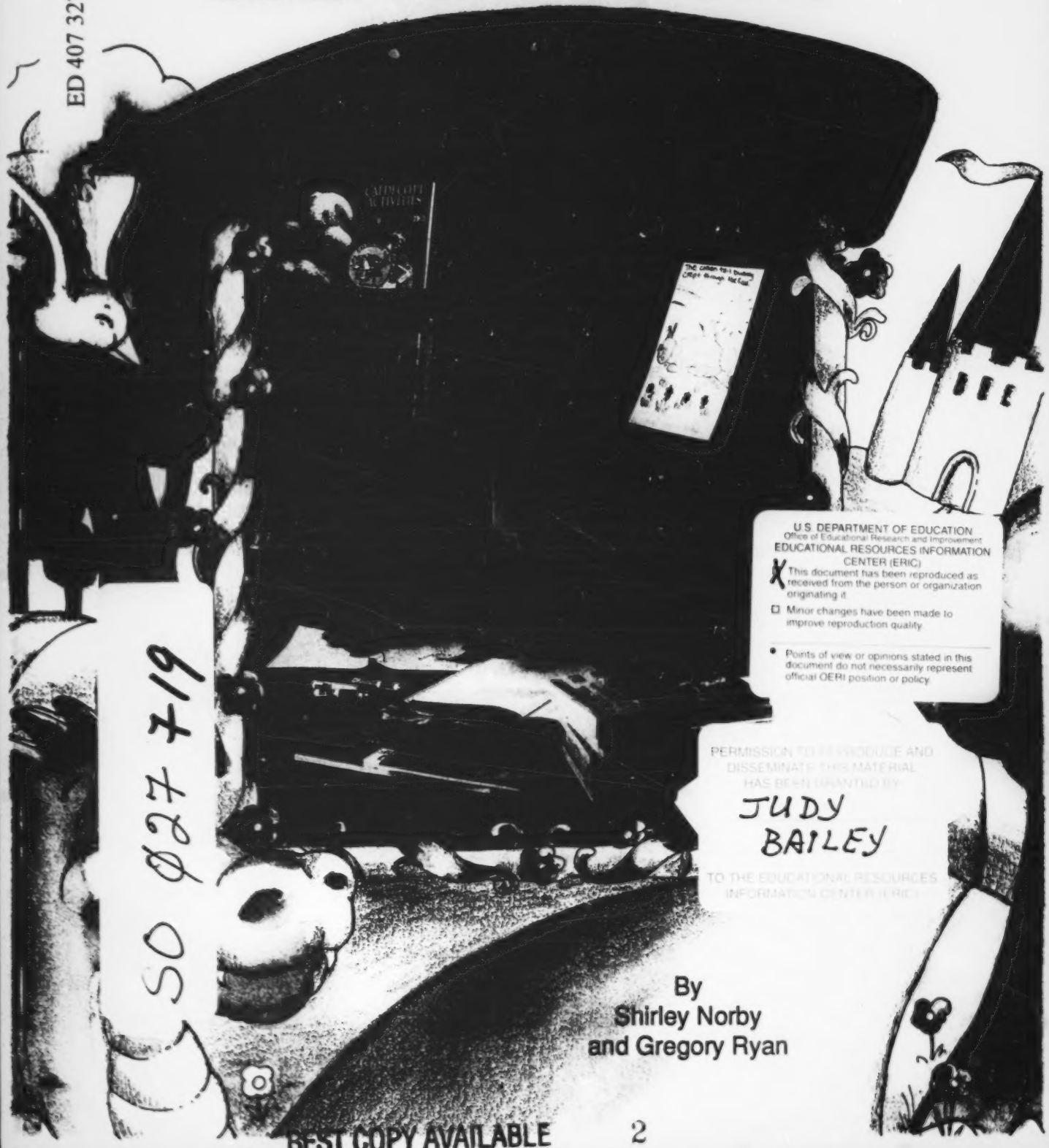

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By
Shirley Norby
and Gregory Ryan

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FAMOUS ILLUSTRATORS of CHILDREN'S LITERATURE

By
Shirley Norby & Gregory Ryan

Cover Illustration By
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LEE J. AMES

Lee J. Ames is a well-known and well-loved illustrator who can help turn *you* into an illustrator too—just look for any one of his "How To Draw..." books. If you can draw simple lines, squares, circles, and rectangles, soon you will be able to draw trains, famous people, buildings, monsters, clowns, dogs, cats, cars, and the list goes on and on.

Lee Judah Ames grew up in the Bronx section of New York City. As a child he enjoyed playing common street games with other children, but he also enjoyed drawing. He remembers his Cousin Sol giving him drawing tips when he was just four years old. So at age seven, when his Aunt Sophie gave him a set of watercolor paints, Lee had already begun his life-long adventure as an artist. Lee's parents, relatives, and friends always encouraged him to draw. Not surprisingly, years later his first book was called *Draw, Draw, Draw.*

Throughout grammar school Lee spent much of his time with his pencils and paper. In high school he was very proud when he actually won a medal for his artwork. Lee had learned everything he could from the books he found at his local library. Later, he learned more about drawing and animation while working as an artist at the Walt Disney Studios.

With the exception of the few years he was in the U.S. Army during World War II, Lee Ames has always worked at his art. He enjoys painting, drawing, and cartooning. He has even created comic strips for magazines. Now that he has more free time, Lee enjoys creating art on his computer, such as the graphics he has designed for his personal stationery. He also enjoys playing tennis and spending time with his two dogs, Niki and Button.

Lee and his wife, Jocelyn, have two grown children, Alison and Jonathan. Taking after their father, both Jonathan and Alison are artistically talented.

As he was growing up, Lee's heroes were Albert Einstein, the scientist; John L. Lewis, the boxer; Dr. Albert Schweitzer, and President Franklin D. Roosevelt. His favorite illustrator was James Daugherty, who illustrated *Knickerbocker's History of New York*, a book that has been a favorite of Lee's since he was fifteen years old.

Lee Ames is a member of the National Cartoonist Society and admires the work of others currently illustrating, but he is still particularly fond of the pictures in *A Visit From St. Nicholas*, a book he recalls from his early childhood.

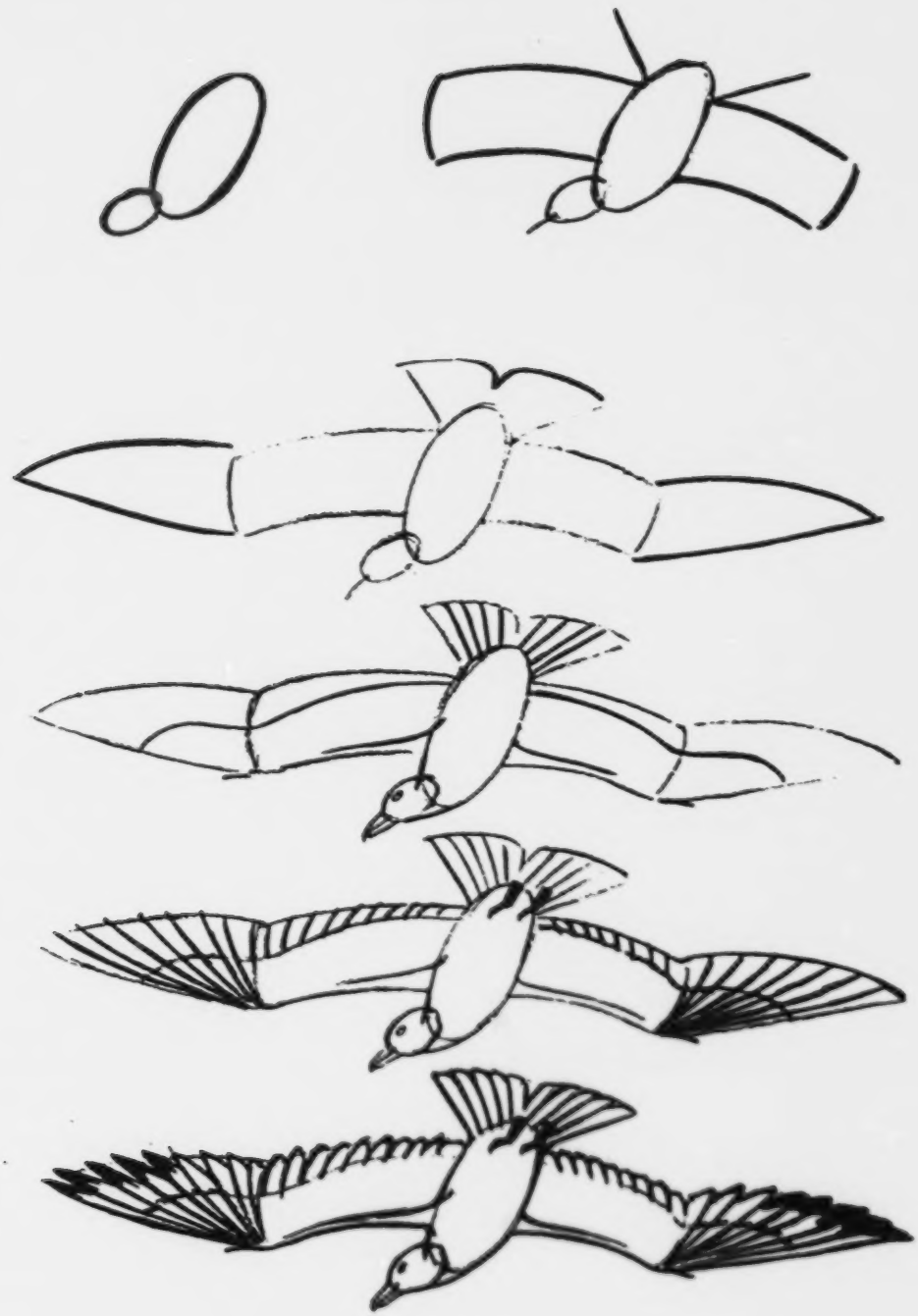
Lee Ames often visits schools to share his books with children. Although he loves their enthusiasm, you might be surprised to learn that even though Lee Ames has been a famous illustrator for over forty years, his worst fear is being asked to draw in front of a crowd of people.

You may not have an Aunt Sophie or a Cousin Sol to help you on your way as an artist, but you have someone just as special: Lee J. Ames!

Lee Ames has created so many artistic guide books for children that if he ever writes a book about himself, perhaps he will call it *Draw 50 Books*. For all of his wonderful work in drawing instruction we say "50 Thank You's" to Lee J. Ames.

Other Books Illustrated By Lee J. Ames

The Dot, Line and Shape Connection: How to Be Driven to Abstraction
Draw, Draw, Draw
Draw 50 Airplanes, Aircraft, and Spacecraft
Draw 50 Animals
Draw 50 Athletes
Draw 50 Boats, Ships, Trucks, and Trains
Draw 50 Buildings and Other Structures
Draw 50 Famous Cartoons
Draw 50 Cars
Draw 50 Cats
Draw 50 Dinosaurs and Other Prehistoric Animals
Draw 50 Dogs
Draw 50 Famous Faces
Draw 50 Horses
Draw 50 Vehicles
How to Draw Star Wars Heroes, Creatures, Spaceships, and Other Fantastic Things
Make 25 Crayon Drawings of the Circus
Make 25 Felt-Tip Drawings Out West
My Animal Friends
Sprouting About
Under the Big Top



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New York: Doubleday & Company, Inc.

JAN BRETT

Jan Brett lives in the seacoast town of Norwell, Massachusetts, close to where her ancestors have lived for over three hundred years. During the summers she and her husband, Joseph Hearne, and their daughter Lia move to a cabin in the Berkshire Mountains near Tanglewood, the summer home of the Boston Symphony Orchestra. Her husband is a member of the orchestra and while he is rehearsing and performing, Jan paints. She finds that the birds, wild animals, and the shimmering lake nearby make Norwell a perfect place to work.

When Jan Brett was a child she loved horses and drew pictures of them constantly in an attempt to create the perfect horse. She had many different animals as pets: guinea pigs, rabbits, dogs, cats, a donkey, a horse, and a pet chicken called Delly who used to ride on her shoulder. Memories of these animals and others often reappear in her illustrations. Currently, Jan Brett has three pets: Westy, a quarterhorse; Perky Pumpkin, a Siberian husky with one brown eye and one blue eye; and Little Pearl, a mouse. Little Pearl was the model for the mouse in *Goldilocks and the Three Bears* and *The Mitten*.

Jan Brett attended Colby-Sawyer College and then went to the Boston Museum Fine Arts School where she spent a great deal of time in the museum section of the school. She says that images from the museum still come to her mind as inspiration for her work. Jan Brett knew from the time she was six years old that she wanted to be a children's book illustrator. She spent many happy childhood hours reading and drawing, and she has especially fond memories of the rainy days when the cozy peace and quiet of her home allowed her to enter the pages of her beautiful picture books for hours at a time.

When Jan Brett creates a book she begins by writing the story. This part is the most difficult for her. Then she does a book "dummy," which is a word professional illustrators use to describe a simple version of their book. Her drawings for the book dummy are in a cartoon style. These drawings don't take very long because she knows that they will change many times before the book is finished. S' e plans the

space needed for the words and then begins the most exciting part of telling the story—drawing the pictures. She draws pencil sketches for the final version and then paints the characters in their setting. She uses watercolors and paints with small brushes, using only a small amount of water on her brushes to prevent the colors from running together. It takes Jan about an hour to paint one inch of an illustration and about two days to complete a page. *The Mitten* took four months to draw and paint and *The Wild Christmas Reindeer* took five months. Jan Brett is famous for the borders of her book pages which decorate and enrich her stories. She says that she draws borders when she has "too many ideas." The borders of *The Mitten* show Nicki trekking through the woods and scaring different animals out of their hiding places. If you notice the borders in this book you can tell which animal will appear next in the story.

Live models have been used for many of Jan Brett's book characters. Her mother, Jean, was the model for Baba in *The Mitten*. Jan only changed her mother's hair from brown to white and put a long braid on her head. She used a neighbor boy, Tad Beagley, for the character Nicki in *The Mitten*. She took pictures of this very active boy as he climbed trees, leaped, and jumped. Her Goldilocks model was a real girl named Miriam who had an adventuresome personality and a uniquely old-fashioned face. Her Siberian husky, Perky Pumpkin, was the inspiration and model for *The First Dog*, and a girl named Natalie was the model for Teeka, the elf girl in her *Wild Christmas Reindeer* story. Natalie has long hair in real life, but Jan Brett made it short in her illustrations to make Teeka more "elf-like."

Sometimes Jan Brett travels to do research on animals and places she wants to include in her stories. She went to a wildlife hospital in England called St. Tiggywinkles to learn about hedgehogs for *The Mitten*. She says that hedgehogs are one of her favorite animals and that someday she'd like to think up a hedgehog story for a book. For *The Wild Christmas Reindeer*, Jan Brett and her husband visited the University of Maine where scientists were studying caribou. Caribou are like the reindeer that live in Europe. They found that each caribou's antlers were different and that they were very friendly creatures. Jan did further research for this book on a trip to Norway where she and her husband saw a famous eight hundred-year-old Stave church high in the mountains. The Stave church gave her ideas for drawing a special reindeer barn. While in Norway they also went to folk museums to admire the beautiful designs on clocks, clothing, spoons, blankets, and sleighs. Jan Brett used many traditional Norwegian designs in her drawings for *The Wild Christmas Reindeer*.

This illustrator/author likes to hear from her readers and she will write to you if you write to her. You can ask her questions and if you send her your photograph she will put it in her art studio. Her address is:

Jan Brett
132 Pleasant Street
Norwell, MA 02061

A Selection of Books Illustrated by Jan Brett

Annie and the Wild Animals
Beauty and the Beast
Berlioz the Bear
The Enchanted Book
The First Dog
Fritz and the Beautiful Horses
Goldilocks and the Three Bears
Good Luck Sneakers
Happy Birthday Dear Duck
I Can Fly
In the Castle of Cats
Inside a Sand Castle
Look at the Kittens
The Mitten
Mother's Day Mice
Noelle of the Nutcracker
Old Devil Is Waiting
The Owl and the Pussycat
Scary, Scary Halloween
Secret Clocks
Some Birds Have Funny Names
Some Plants Have Funny Names
St. Patrick's Day in the Morning
The Twelve Days of Christmas
Valentine Bears
Where Are All the Kittens
The Wild Christmas Reindeer
Woodland Crossings
Young Melvin and Bulger

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from *The Mitten* by Jan Brett, copyright © 1989 by Jan Brett.

NORMAN BRIDWELL

Norman Bridwell was born in Kokomo, Indiana. His neighborhood was a "quiet place with small houses and lots of kids and dogs." Norman's mother and older brother read to him often and helped him learn to read before he was old enough to go to school. By the age of four Norman was also an avid drawer. His favorite picture book was *The Brownies Around the World* by Palmer Cox. It had "lots of funny characters in lots of funny situations. I'd pick out a character and follow him/her through the book." Norman also liked the *Oz* books written by Ruth Plumbly Thompson.

One of Norman's teachers, Evelyn Tucker, encouraged Norman with his art in grammar school. By the time he was in high school, Norman decided that he wanted to be an artist. He attended the John Herron Art Institute from 1945–1949. He also studied at the Cooper Union Art School in New York City. He eventually went to work as a commercial artist, first for a necktie fabric company and then for a company that made filmstrips. He looked for work as an illustrator, but he did not have any luck. "One editor looked at my samples and suggested I try writing my own books." Norman took the excellent advice, and luckily, he followed it.

"I had done a painting of a girl with a big red dog. I made up a story about them. It turned out to be Clifford." *Clifford the Big Red Dog* immediately became a children's favorite. Since then, Norman Bridwell has written more than a dozen *Clifford* books. He works with a pen and black ink. Another artist adds the color.

Norman's wife is also an artist and they have a daughter named Emily Elizabeth and a son named Timothy. The girl and boy in the *Clifford* books are named after Emily Elizabeth and Timothy. The real Emily Elizabeth is now a doll sculptor. Timothy is a filmmaker. When asked what his proudest moment was, Norman Bridwell answered: "When my son gave the farewell speech for his class at his college graduation. Also, when I saw the first doll my daughter made."

Norman Bridwell's fondest school memory is the way he felt getting his new school books on the first day of school each September. His worst memories are gym classes and school dances.

Since his children have grown up, Norman has made their old playroom into his studio where he works almost every day. He spends the other days answering mail from his readers and visiting schools to share his work with students. If he ever gets stuck for ideas, Norman puts his work aside for a few days then goes back to it later. His editors at the publishing company may sometimes offer suggestions about stories or ways to improve his drawings. When he is not writing, answering mail, or visiting schools, Norman Bridwell enjoys photography, walking on the beach, music, and reading. His favorite sport is basketball.

If Norman Bridwell were granted three wishes they would be: "No more wars, plenty of food for everybody, and happy lives for my children." If you have read *Clifford's Good Deeds* you know how hard Clifford tries to help others. Norman Bridwell's best good deed was giving us the lovable Big Red Dog named Clifford.

A Selection of Books Illustrated by Norman Bridwell

Bird in the Hat
Clifford Gets a Job
Clifford Takes a Trip
Clifford the Big Red Dog
Clifford the Small Red Puppy
Clifford's Good Deeds
Clifford's Halloween
Clifford's Tricks
The Country Cat
A Tiny Family
How to Care for Your Monster
Monster Jokes and Riddles
What Do They Do When It Rains?
The Witch Next Door
The Witch's Christmas
Zany Zoo

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ROBERT BRIGHT

(With special thanks to Beatrice Bright)

Robert Douglas Bright was born on August 5, 1902, in Sandwich, Massachusetts. When he was still an infant, his family traveled to Germany where they lived until Robert was eleven. Then they returned to Cape Cod.

Robert's mother, Blanche, was talented in art and poetry. His father, Edward, was a scholar and books were very important to him. Young Robert was introduced to books at an early age and he remained an avid reader up to his death in 1988 at the age of 86.

Robert Bright's childhood years in Germany were spent in places made famous by the stories of the Brothers Grimm and the tale of the Pied Piper of Hamelin. These years in Europe nurtured Robert's imagination and were beneficial to him later when he became a writer and an illustrator.

Robert was very intelligent and he became easily bored in school. When he graduated from high school he was expected to go on to Harvard, but he decided to go to Princeton instead so he could be closer to New York City, which he enjoyed very much.

While he was in college Robert started writing for newspapers. After graduation he worked as a reporter for the *Baltimore Sun* and the *Paris Times*. He also became an author and wrote several novels for adults. Not until after Robert married a woman named Katherine and they had two children, Beatrice and Robin, did he begin writing children's books.

Robert, Katherine, and the two children tried living in London for a while, but making a living was difficult there, so they moved back to New York.

Even though Robert always seemed to be drawing, his first publications were

not picture books. It was Katherine who first noticed his artistic talent and persuaded him to relocate the family to Taos, New Mexico, where he might be more creative. While living in Taos, his daughter Beatrice used to imagine that a ghost named Georgie was under her bed. Beatrice told her father all about Georgie. He wrote it down, shaped it into a story, and illustrated pen-and-ink drawings to go with it. *Georgie* became Robert's first children's book.

Georgie lives in the attic of Mr. and Mrs. Whittaker's house. He never forgets to creak the stairs and squeak the parlor door at night. That's his job! He shares his adventures with the shy attic mice, Miss Oliver the owl, and Herman the cat. His neighbor, gloomy Mr. Gloames, usually winds up much less gloomy after Georgie and his friends get through with him.

Although Robert Bright liked to take walks and "write" in his head as he walked, he also worked at home for about four hours a day. He could write anywhere and didn't need any special surroundings to be creative—some of his best work was done when he and his wife lived in a tiny one-room house.

Since he carried so many of his childhood memories with him, children's books were fairly easy for Robert Bright to create. He felt that an imaginative adult always remained close to the imaginative child within. If he wrote simply and clearly about something that amused *him*, he was sure that children would be amused too.

Many ideas for his books came to Robert while he watched his children. When they were old enough to marry and have their own children, Robert Bright's grandchildren often provided inspiration for his stories.

Writing and illustrating were his first loves, but Robert Bright had other jobs at different times during his lifetime. Besides being a newspaper reporter, he was an advertising manager, a teacher, and a music and art critic. He spent most of his time in New Mexico, but he also lived in La Jolla, California. He died in San Francisco on November 21, 1988.

In his lovely book, *My Red Umbrella*, the little girl's red umbrella seems to magically grow bigger and bigger to protect more and more animals from the rain. Even though Robert Bright is deceased, more and more children grow to love his books. And that's a special kind of magic too.

A Selection of Books Illustrated by Robert Bright

The Friendly Bear
Georgie
Georgie and the Baby Bird
Georgie and the Buried Treasure
Georgie and the Magician
Georgie and the Noisy Ghost
Georgie and the Robbers
Georgie's Halloween
Georgie Goes West
Georgie to the Rescue
Georgie's Christmas Carol
Gregory: The Noisiest and Strongest Boy in Grangers Grove
I Like Red
Me and the Bears
Miss Pattie
My Hopping Bunny
My Red Umbrella
Richard Brown and the Dragon
The Travels of Ching
Which Is Willy?

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MARC BROWN

Marc Brown's grandmother started her grandson on his way to becoming one of the most popular children's book illustrators. When he was a young boy she kept him supplied with paper, pencils, and pens. She always encouraged Marc with his art and her support meant a great deal to him.

Marc Brown was born in Erie, Pennsylvania. His interest in art grew from his family's visits to the Chicago Art Institute. He loved looking at the great works of art on display. When he reached high school, his art teacher encouraged him to experiment with watercolor painting. Soon Marc was adding beautiful color to his black-and-white drawings.

Later, after Marc got to know the paintings of the famous French artist, Marc Chagall, he changed his original name from Mark (with a "k") to Marc (with a "c"). When Marc had to choose a future career he hoped to pursue and have it listed under his picture in his high school yearbook, he put "illustrator."—and that's exactly what he became!

After high school Marc Brown studied painting at the Cleveland Institute of Art. He also studied printmaking, photography, design, and other art forms. Although Marc sampled several different artistic methods, he was most interested in illustrating children's books. When he applied for a drawing award that he could have won easily if he had used a different art form, he lost the award because of his illustration drawings. The contest judges did not consider illustrations as artistic as other types of artwork. Marc believed in himself and in his drawing and he continued his studies while on a scholarship at Syracuse University.

When Marc first showed his work to a publisher, he didn't think they would use it. After a few days the company called him to say they would like him to start working for them right away, which he did. At about the same time he also was given a job teaching drawing at a junior college in Boston.

Marc was not completely satisfied with his first art jobs for the publisher. They

always told him exactly what *they* wanted to have in the pictures he drew for them. Marc wanted to create his own illustrations the way *he* wanted them to look, not the way someone else wanted them to look.

In 1970 Marc Brown illustrated *What Makes the Sun Shine?*, a science book written by a famous author named Isaac Asimov. Marc was worried that Mr. Asimov might not like his illustrations, but he did.

In 1976 Marc Brown was asked to create his first book, *Arthur's Nose*. Arthur became so well-liked that Marc Brown created many more books about Arthur and his family and friends.

Although Marc Brown uses his imagination to create his wonderful stories and illustrations, he also uses his memory. Many of his childhood experiences help Marc Brown with his stories today. Things that happen to him now, as a grown-up, help him too.

Marc Brown's first marriage ended in divorce. Afterwards, he tried to find books for his two young sons that might help them with their feelings about the divorce. Since he could not find any such books, he decided to write one himself; he called it *Dinosaurs Divorce: A Guide for Changing Families*. The book helps young readers realize that divorce happens for many reasons to many different kinds of families. Marc Brown was able to create this book, and others, with the help of his second wife, Laurene. "When Laurie and I do a book together we work in our separate studios—she on the text, I on the pictures." They discuss the project all along the way, so they will both be happy with the finished product.

Marc Brown's books are delightful. The reader has fun reading them, of course, but Marc Brown also enjoys making them. While he is illustrating the pages of his *Arthur* books, Marc hides the names of his two sons, "Tolon" and "Tucker," in the pictures he draws. If readers look carefully at the illustrations they can find Marc's sons' names. In some places they are difficult to find, and in other places they are more obvious. The birth of his daughter, Eliza, inspired Marc to write *Arthur's Baby*.

When Marc Brown starts a new project, the drawings come into his mind more easily than the words. Since ideas are coming to him all the time, he has a drawer filled with bits of paper with drawings, parts of stories, possible titles—anything that might be turned into a book some day. While he works, he keeps thinking about the children who will read the book; this thought keeps Marc focused on his work and perfects the outcome of his book.

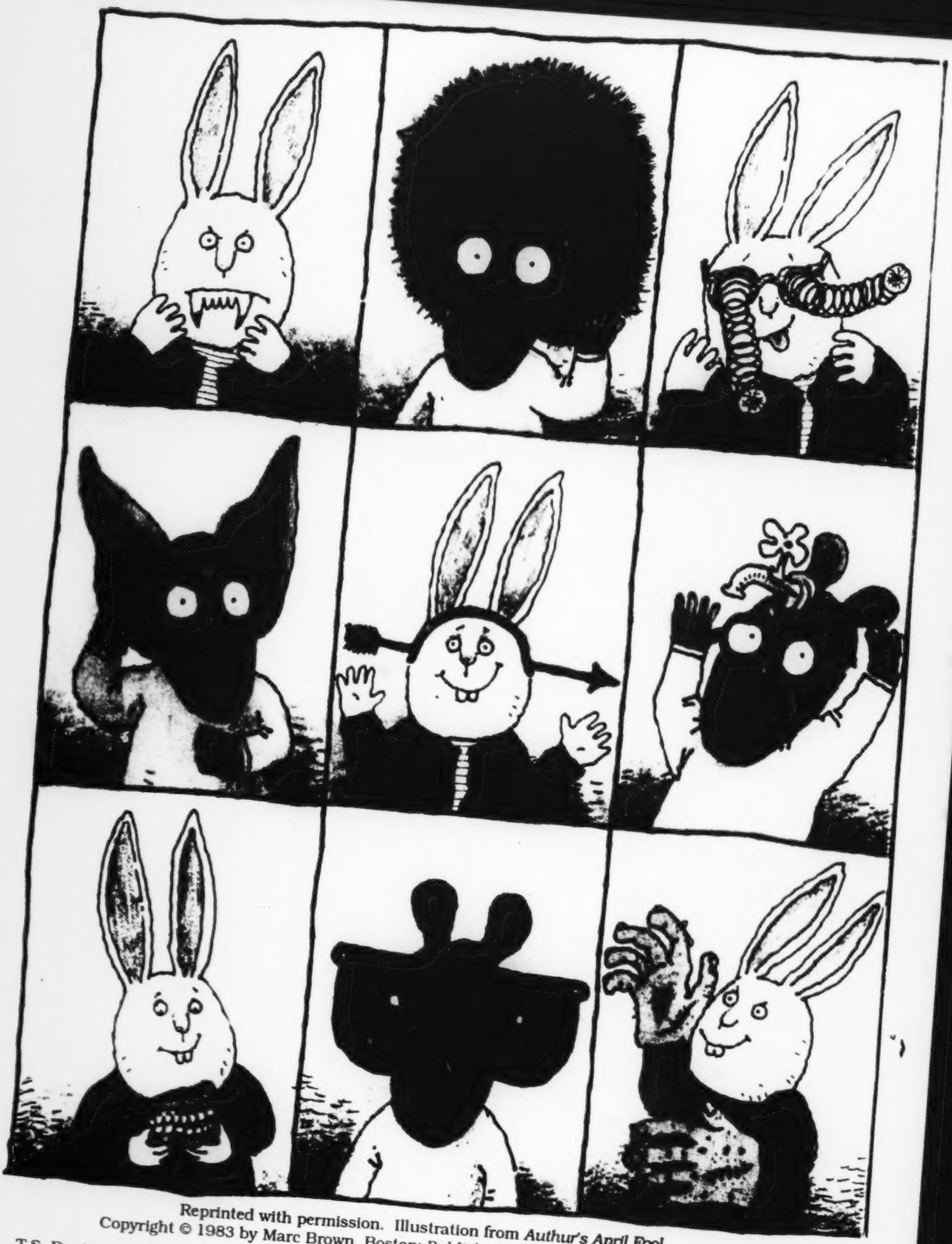
Although Marc Brown spends most of his time with his artwork, he likes to do many other things as well. Marc and his wife like to garden. They grow flowers, herbs, vegetables, and fruit trees. When he is alone, Marc loves to read and has

several favorite authors. He also likes to look at and collect beautiful paintings and other types of art. Marc also has a hobby of buying very old, run-down houses and fixing them up so people can live in them again.

If someone were to create a picture book called "Arthur's Artist," the story would be filled with the smiling faces of Marc, Laurene, Tolon, Tucker, and Eliza Brown.

A Selection of Books Illustrated by Marc Brown

Arthur Goes to Camp
Arthur's April Fool
Arthur's Baby
Arthur's Birthday Wish
Arthur's Christmas
Arthur's Eyes
Arthur's Halloween
Arthur's Nose
Arthur's Pet Business
Arthur's Teacher Trouble
Arthur's Thanksgiving
Arthur's Tooth: An Arthur Adventure
Arthur's Valentine
The Bionic Bunny Show
Count to Ten
D.W. All Wet
D.W. Flips!
Dinosaurs Beware! A Safety Guide
Dinosaurs Divorce: A Guide for Changing Families
Hand Rhymes
Marc Brown's Boat Book
Marc Brown's Full House
Moose and Goose
One Two Three: An Animal Counting Book
Perfect Pigs: An Introduction to Manners
Play Rhymes
The Silly Tail Book
Spooky Riddles
The True Francine
There's No Place Like Home
Visiting the Art Museum
What Makes the Sun Shine
Wings on Things
Your First Garden Book



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MARCIA BROWN

"We can see from the time we are born.
But looking—that's something else.
Looking is walking through your eyes
to a new world."

Marcia Brown from *Walk with Your Eyes*,
Franklin Watts, NY 1979.

Marcia Brown is a versatile artist, storyteller, puppeteer, and photographer who has been writing and illustrating books for children with great success since 1946. She has won the Caldecott Medal three times—in 1955 for *Cinderella*, in 1962 for *Once a Mouse*, and in 1983 for *Shadow*. Six of her books have been Caldecott Honor Books and many have been selected for other distinguished awards.

Marcia Brown was born in 1918 in Rochester, New York, the youngest of three girls. Since her father was a minister, the Brown family moved frequently. They lived in several small towns in New York state and Marcia recalls that after each of the moves she went with her sisters to get library cards even before the family was unpacked. Reading, drawing, music, and the public library were very important to Marcia and her family.

Marcia and her sisters loved to draw. When they didn't have any drawing paper they would use empty pages and margins of old magazines to create their pictures. Growing up in small towns provided the girls with a great deal of freedom and they were allowed to roam the nearby woods and meadows by themselves all day long. There they could watch insects, gather wildflowers, play games, and make up stories of "pretend"—all valuable experiences for a future author and artist.

Marcia Brown went to college and studied English and dramatics. While in college she also edited magazines and learned how to direct plays and construct and paint scenery. In the summers she had a scholarship to study painting with

Judson Smith. After college Marcia taught high school English and dramatics for three years before leaving to go to New York City to learn more about children's books and to continue her study of painting. She worked for the New York Public Library for five years during which time she became a storyteller and assisted with book exhibitions. While she worked as a librarian she studied painting at night. During those years she lived on Sullivan Street in Greenwich Village, where one day in front of her house, she saw something that gave her the idea for her first book, *The Little Carousel.* The following year her second book, *Stone Soup*, was published. *Stone Soup*, a Caldecott Honor Book winner, began an award-winning streak in Marcia Brown's career that few illustrators can match.

Although Marcia Brown lived and worked in New York City for many years, she now lives in Connecticut. She loves to play the flute and attend the opera, ballet, and concerts. She likes to do Chinese ink painting and calligraphy and has traveled to mainland China and many other countries in the Far East. She has been interested in Chinese art and calligraphy since her teens and both of these art forms have had a great influence on her work.

Many of her books have come out of her travel experiences: *Felice* (Italy), *Tamarindo* (Sicily), and *Shadow* (Africa) to name a few. She has also made puppet shows of some of her stories and traveled to Jamaica to teach puppetry and give puppet shows.

Marcia Brown feels that "each book should look different from the others." If readers "walk with [their] eyes" through her books they will notice that she uses different art techniques and color combinations for each one. She used her camera to create the illustrations for *Touch Will Tell, Listen to a Shape*, and *Walk with Your Eyes*, and she used woodcuts for *Once a Mouse* and *All Butterflies: An ABC.* A combination of collage and woodblocks created light and dark images of Africa in *Shadow.* By contrasting these images with the soft watercolor illustrations in her Andersen and Perrault fairy tales one will see Marcia Brown is indeed a versatile artist!

By continuing to "walk with your eyes" through the pages of *Once a Mouse* and *Shadow*, many reflections of mirrored images will become visible. Marcia has artistically hidden many images within others, camouflaging them in the backgrounds. More than a dozen animal images are camouflaged in *Once a Mouse. Shadow* and *Once a Mouse* are Marcia Brown's favorite books because she says that she felt free while working on them. Both of these favorites won the Caldecott Award.

More information about Marcia Brown is available by reading her autobiography, *Lotus Seeds.*

A Selection of Books Illustrated by
Marcia Brown

Anansi: The Spider Man
The Blue Jackal
All Butterflies: An ABC
Cinderella
Dick Whittington and His Cat
The Flying Carpet
Felice
Giselle the Bun
Henry-Fisherman
How, Hippo!
The Little Carousel
Listen to a Shape
The Neighbors
Once a Mouse
Peter Piper's Alphabet
Puss in Boots
Shadow
The Snow Queen
The Steadfast Tin Soldier
Stone Soup
Tamarindo
The Three Billy Goats Gruff
Touch Will Tell
Walk with Your Eyes
The Wild Swans

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BARBARA COONEY

Barbara Cooney and her twin brother were born in a Brooklyn hotel room on August 6, 1917. Barbara's birth wasn't all that unusual because her father owned the hotel, and in 1917 few women went to hospitals to have their babies. The Cooney's didn't stay in the hotel all the time—they had two homes as well, one on Long Island and a summer home in Maine.

Barbara Cooney's mother was an artist who liked to paint and who gave Barbara all the art materials she needed. Barbara was considered the "class artist" in her school but she now feels that she wasn't very good. She did not have any art lessons until she went to college. There she took all the studio classes offered, although most of her studies in college were in art history. Today Barbara regrets not going to a school that specialized in training artists. After graduation from college she went to New York for further art training. She wanted to improve her black-and-white drawing skills so that she could begin a career in book illustration. She studied at the Art Students League and was able to get work as a book illustrator. A year after she graduated from college, Barbara's first drawings were published in a book called *Ake and His World*. She now has illustrated over one hundred books!

Barbara Cooney has been married twice and has four grown children. Their names are Gretel, Barnaby, Charles Talbot Jr., and Phoebe. For more than forty years she has been married to Charles Porter, a country doctor who makes house calls and comes home for lunch. They live in Pepperell, Massachusetts in a large, beautiful, drafty, nineteenth century house with a roof that occasionally leaks. She does not have a private studio but works on a long worktable facing the fireplace in a room where her family likes to gather. Barbara has pets inside and outside of her home: dogs, cats, and in a nearby barn are a golden palomino horse and a Connemara pony. She keeps large flower and vegetable gardens and works in them herself. She loves to cook, to walk in the woods, to take photographs, and to go boating. She spends her summers close to the sea in South Bristol, Maine, where she has a studio-home that one of her sons designed and built for her.

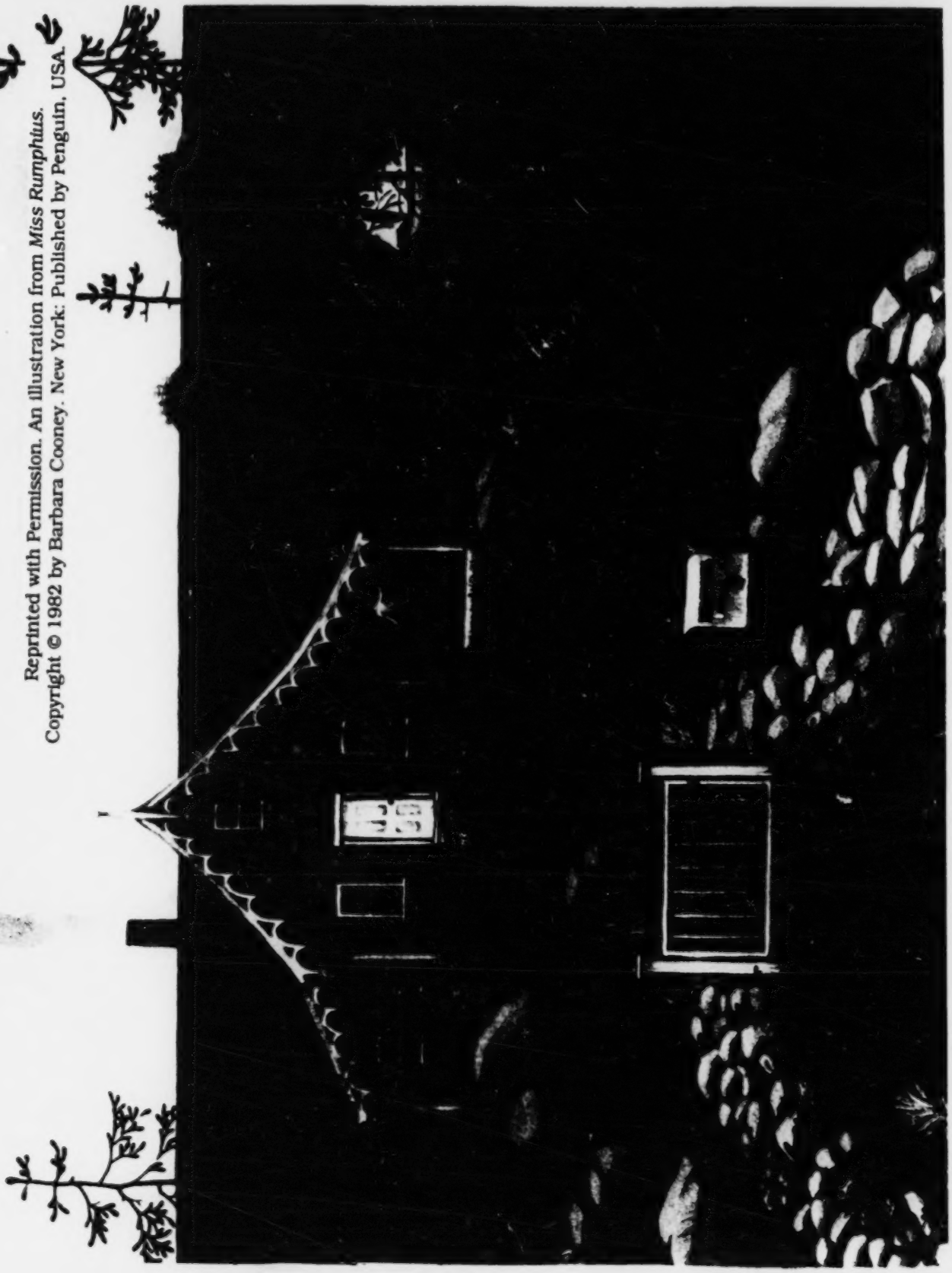
Barbara Cooney is a world traveler and often does research for books on her trips. She wants her illustrations to be authentic and she will go to great lengths to make them accurate. Once she climbed Mount Olympus in Greece to see how things might have looked to Zeus. She has also gone down into the cave where Hermes, the Greek messenger god, supposedly was born; she has slept in Sleeping Beauty's castle; she has visited Mexico several times; and she has spent weeks in Finland studying folklore. Even when the book she is working on is set close to home, she does meticulous research. For the Caldecott Award winner, *Ox-Cart Man*, Barbara investigated what the buildings, roads, clothing, hairstyles, carts, roadside inns, and even beards would have looked like in the New Hampshire and Portsmouth marketplaces during the time of the story. Her pictures are always full of authentic details. Barbara says that she does not invent facts and that she can only draw things she knows about.

Barbara Cooney's first Caldecott Award winning book was the 1959 *Chanticleer and the Fox*, an adaptation from Chaucer's *Canterbury Tales*. The illustrations are done in black and red, alternating with five color pages. Red and black are used to signal the reader to suspenseful moments in the story. True to her meticulous research, Barbara Cooney illustrated *Chanticleer and the Fox* on the theme of the Middle Ages. Every plant, flower, building, hairstyle, and costume in her illustrations is authentic to Chaucer's time in England. When asked what prompted her to do *Chanticleer and the Fox*, she said, "I simply wanted to draw chickens." Her answer was actually more complicated than that—yes, she admired the beautiful colors of a flock of fancy chickens that belonged to a nearby neighbor, but she also wanted to create a book for children that would not "talk or draw down" to them. She says "I am not making picture books for children but I am making them for people."

Of all the books Barbara Cooney has done, she says "*Miss Rumphius* has been, perhaps the closest to my heart." *Miss Rumphius* is the story of a little girl who wanted to live by the sea and then travel all over the world when she grew up, just as her grandfather once had. Her grandfather tells her that she can do that but she has to also promise to "do something to make the world more beautiful." She keeps this difficult promise and passes on her grandfather's legacy to the world, just as Barbara Cooney is passing on *her* dedication to art and story to all of us. Is Barbara Cooney Miss Rumphius? You decide.

A Selection of Books Illustrated by Barbara Cooney

Ake and His World
American Folk Songs for Children
Chanticleer and the Fox
Down to the Beach
Hattie and the Wild Waves
Hermes, Lord of Robbers
Island Boy
Little Women; or, Meg, Jo, Beth and Amy
Louhi, Witch of North Farm
Midsummer Magic
Miss Rumphius
Mother Goose in Spanish
The Owl and the Pussy Cat
Ox-Cart Man
Peacock Pie: A Book of Rhymes
Peter and the Wolf (pop-up) Prokofiev
Roxaboxen
Snow White and Rose Red
Spirit Child: A Story of the Nativity
Squawk to the Moon, Little Goose
The Story of Holly and Ivy
A White Heron
The Year of the Perfect Christmas Tree



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GAIL E. HALEY

Gail E. Haley was born in the small town of Shuffletown, North Carolina. She remembers writing and drawing at the age of four or five and knowing at age eight that someday she would be an author and an illustrator. By the time she was twelve, Gail had written a whole novel. While she was growing up she spent most of her time out in the woods by herself enjoying nature. These times alone were special to Gail because she could use her imagination to go anywhere or do anything. The trees, streams, birds, raccoons, and other forest animals were her friends—and to Gail, unicorns, dragons, and mermaids were as real as the other animals she saw in the woods. All of the animals Gail loved as a child are still her friends, even though she is a grown-up!

Gail's parents were both artists. When her father was the art director at the *Charlotte Observer* he often took young Gail to work with him. She still can recall the sights, sounds, and smells of the work rooms at the newspaper as artists and printers worked busily to get the paper ready. When Gail was in fourth grade she won a school art contest for a poster of the movie *Cinderella*. It was then that she realized that other people liked her artwork.

After high school Gail attended Richmond Professional Institute where she began to study art seriously. Later, she went to the University of Virginia where one of her favorite teachers, Charles Smith, encouraged her to create books for children. The first book Gail wrote was titled *A Kingdom for a Dragon*. In fact, Gail wrote the book, illustrated it, printed and bound it, and even went from store to store selling it! Shortly afterwards a book publisher asked her to illustrate stories written by other authors. After three years of illustrating others' books, the company published a book that Gail had written and illustrated all by herself.

Gail became so talented at creating children's books that in 1971 her book *A Story, A Story* won the Caldecott Medal for the best children's picture book

published that year. However, the book had taken Gail much longer than a year to actually produce.

When Gail works on a story, she first spends a lot of time reading so she can learn as much as she can about the ideas she will use in her book. She interviews people who might know something about the subject she wants to write about and she may even travel around the United States and other countries to do her research.

To prepare for *A Story, A Story* Gail studied the food, art, music, and dance of the African people so that her story would be true to the culture and lifestyles of these people. Gail even asked an African woman to live with her for a year so she could learn as much as possible about African ways.

Gail's beautiful artwork is one reason her books are so well-loved. Gail creates her illustrations by cutting drawings and designs into blocks of wood or linoleum. She spends from 12 to 20 hours cutting each block. Then she covers the block with paint and presses the woodblock onto a piece of paper. When the block is lifted, the paint sticks to the paper leaving an image that will go with the story. If the picture she wants needs two or three colors, Gail may need to make two or three different woodblocks to print the one illustration. This art form requires a lot of time, patience, and love.

Of her illustrations, Gail says, "I like to create little dramas within the larger picture...a mother comforting her baby, an animal peeping out from under a rock, or a baby bird facing a ferocious worm." These detailed scenes are tucked in among many of Gail's illustrations and if the reader doesn't hurry past them, Gail's talent can truly be enjoyed and appreciated.

Besides being an author and an illustrator, Gail Haley also makes puppets. In fact, most of the time Gail will make a puppet and tell her story to audiences many times before she writes down the story for a book. She also collects children's toys and games from long ago and from today. She has even started a museum of children's toys. You may find "Star Wars" toys right alongside "Wizard of Oz" toys.

Does Gail E. Haley ever run out of ideas? Gail says, "Often. So I escape. I go to a museum or disappear into a book or a piece of music or take my kitties for a walk through the fields and sit by the river and ask them for their advice and opinions." Judging by the many books she has created, this escape from her work must be a true cure!

Gail Haley loves her work so much that she does not need any hobbies to relax. As a puppeteer, she likes to design and build things. She and her husband also like to cook and "experiment with new recipes, especially hot spicy foods from Mexico and Indonesia."

Besides winning the Caldecott Medal in 1971, Gail Haley also won the Kate Greenway Medal awarded in England in 1976 for *The Post Office Cat.* She is the only person ever to win both medals. Now Gail's books are enjoyed by children and grown-ups in England, Australia, China, Japan, and Latin America, as well as in the United States and Canada.

A Selection of Books Illustrated by Gail E. Haley

The Abominable Swamp Man
Birdsong
Costumes for Play & Playing
Gail Haley's Costume Book
The Green Man
Go Away, Stay Away
Jack Jouett's Ride
Jack & the Bean Tree
Jack & the Fire Dragon
A Kingdom for a Dragon
Mountain Jack Tales
Noah's Ark
Play People: Puppetry in Education
The Post Office Cat
Puss in Boots
Round Stories about Things That Live on Land
Sea Tale
A Story, A Story
The Wonderful Magical World of Marguerite

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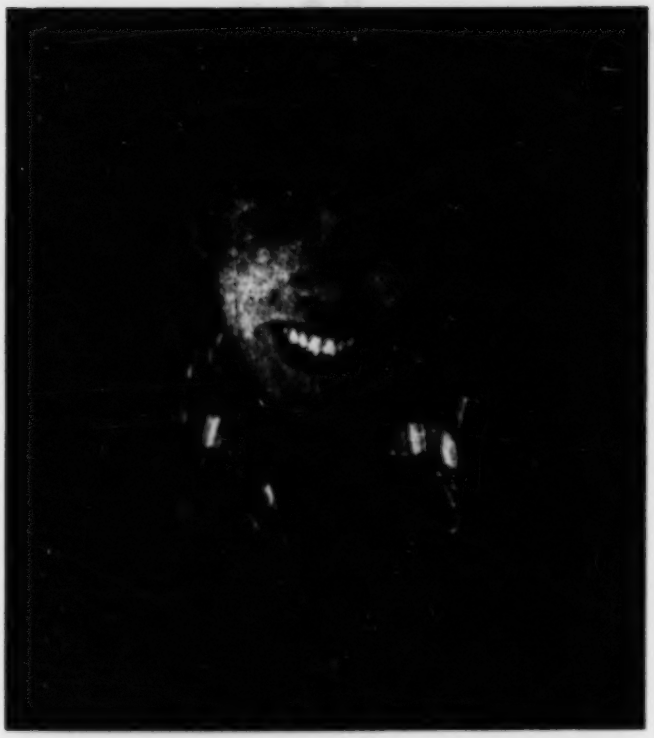
TRINA SCHART HYMAN



Trina Schart Hyman was born in Philadelphia, Pennsylvania and lived in a rural area outside the city with her parents and younger sister, Karleen. Trina's childhood home was located next to a farm which she imagined was a magic kingdom owned by a king and queen. She was a very timid child who was afraid of almost everything and everyone for many years. As a child, Trina liked to go under the kitchen table with her dog where she felt safe from the world.

From the time Trina was a baby, her mother read to her often and taught her to love books. Trina's mother also encouraged her to be imaginative and helped her in games of "pretend." The first story Trina learned to read was her favorite, *Little Red Riding Hood*. She pretended to *be* Red Riding Hood for a whole year. She wore a red cape with a hood that her mother had sewn, she carried a basket of "goodies" through the backyard to "grandmother's," and she even met the wolf (her dog Tippy).

When Trina learned to read (before she was even old enough to go to school) she realized that she wanted to be "the person who made pictures for books when she grew up." Having come to this conclusion, Trina decided that her pictures would always be pretty, and at a young age she began to practice making books and illustrations for her stories.

In their childhood, Trina and her younger sister, Karleen, whom Trina loves dearly, spent a great deal of time together. When they were young children they sometimes fought, but they also played many elaborate games together. They both loved the idea of fairy kingdoms and one day Karleen asked for a real fairy. Trina made her sister a fairy from a tiny plastic doll complete with real hair, dresses, and wings. She named her Kloraine, the beautiful lost fairy, and gave her to Karleen. Later, another lost fairy joined the girls' fantasy. This one, called Lacey, was sarcastic and mean to the good fairy. The fairy dolls stayed with Trina and her sister for many years and became important tokens of their childhood memories. They had places of honor on their Christmas trees and eventually the dolls ended up on

top of Karleen's wedding cake. Trina still loves fairies and includes them in many of her illustrations. Readers can have fun looking for them in her pictures—often they appear in unlikely places!

Since Trina could already read when she first went to school, she skipped the first grade. Unfortunately, Trina didn't like school and she was a poor student. She was timid and scared of her classmates and teachers and she preferred to be left alone to read books and draw pictures of princesses and witches. When Trina graduated from high school and went to art school in Philadelphia, her attitude changed. Now that she could draw all day long and have other artists like herself to talk to, Trina thoroughly enjoyed school for the first time in her life.

In 1959 Trina married Harris Hyman and they moved to Boston. She attended the Boston Museum School for a year and then she and Harris moved to Stockholm, Sweden, where she attended the Swedish State Art School and her husband studied statistics at the University. Trina traveled to many Swedish publishing houses and showed them her illustrations hoping to get work. Astrid Lindgren (the author of the *Pippi Longstocking* books) was an editor at a Swedish publishing house at the time. She liked Trina's work and gave her a book to illustrate. The book was written in Swedish and it took Trina two months to read it before she could start the illustrations.

When the school year was over the young couple took a three thousand-mile bicycle trip through Scandinavia and England before returning to the United States. They moved back to Boston and bought an old house that needed many repairs. Besides working hard to fix the house, Trina looked for work as an illustrator. At first nobody seemed to want Trina's work, but eventually she was asked to illustrate two Little Golden Books as well as a textbook. Trina became associated with an editor at Little, Brown Publishing Co., who taught her a great deal about children's books. This editor, Helen Jones, is greatly admired by Trina because she believed in her at a time when other editors did not want to use Trina as an illustrator.

In 1963 Trina's daughter, Katrin, was born. As a baby, Katrin cried often and was stubborn and strong-minded—not the shy, perfect fairy daughter Trina thought her baby would be. Katrin now writes poetry and is her mother's severest critic. She also is a most loved and cherished daughter!

A few years after Katrin was born, Trina and Harris Hyman were divorced. Trina, Katrin, and a painter friend from Sweden with twin daughters moved into an old stone house in New Hampshire. They lived there for five years, working hard and producing six to eight books a year before deciding that they needed a larger home. They found and purchased another old farmhouse in Lyme, New Hampshire, right around the corner from the one they had been living in. This house is a big 150-year-old wooden building with mice in the attic and large maple trees on the front

lawn. Many animals live with Trina as well: two dogs, five or six cats, ten chickens, and twenty sheep are pastured in a field in the back.

Even though Trina shares her home with other people, time alone is very important to her. She begins every morning by taking the dogs on a two or three-mile walk. She considers this her "thinking time" when she makes decisions about her illustrations. As she works on a book, Trina tries to get inside her characters' feelings and thoughts. She thinks about the story and characters so deeply that eventually she dreams about them. When this happens Trina knows that the story has become a part of her subconscious mind and that her drawings will succeed.

For several years in the 1970s Trina was the art director for *CRICKET Magazine*. Being an art director means that you are in contact with many artists and exchanging ideas and opinions with them. Letters, phone calls, visits, and parties for the artists who visited Trina's farm home were part of the job. *CRICKET Magazine* is well-known for publishing outstanding art and literature for children. Trina Schart Hyman played an important part in the magazine's early success.

Trina has illustrated over 120 books for children; many of them are folk and fairy tales like *Little Red Riding Hood*. She is known for producing beautiful pictures and for creating female characters who are strong as well as pretty. Trina says that she does not like to create gruesome images, and that although she *thinks* about her friends and relatives when she is drawing, she prefers not to use live models. Capturing light is the hardest part of illustrating for Trina. Another famous illustrator, Garth Williams, helped her to realize the importance of light in pictures. Light in the country is different from city light—another reason why Trina prefers to live in the New Hampshire countryside.

In 1985 Trina Schart Hyman won the Caldecott medal for *Saint George and the Dragon*. This book required a great deal of research. Trina filled the borders of each page with pictures of flowers and herbs that actually grew in fourth century England during the time the story took place. She studied books on lizards, reptiles, and dinosaurs in order to create the dragon. In *Saint George and the Dragon*, readers are asked to look through glass windowpanes as the story unfolds. The borders of each window are filled with fairies, flowers, and other decorations. The dragon is fearsome, the knight hero handsome, and the princess strong and beautiful.

When asked about her favorite books Trina replies that *Snow White* and *Little Red Riding Hood* are favorites, but she considers *How Does It Feel to Be Old?* by Norma Farber to be her best book.

Trina Schart Hyman loves books and says that, "Books and illustrations are part of me. They're not just what I do–they're what I am." The "am" that she is today is a strong, talented, successful, hardworking artist who has made a deep commitment to her work and her art.

A Selection of Books Illustrated by Trina Schart Hyman

The Bad Times of Irma Baumlein
Caddie Woodlawn
Cat Poems
A Child's Christmas in Wales
Christmas Poems
Greedy Mariani and Other Folktales of the Antilles
Hershel and the Hanukkah Goblins
How Does It Feel to Be Old?
Joy to the World: Christmas Legends
The Kitchen Knight
A Little Alphabet
Little Red Riding Hood
Magic in the Mist
Rapunzel
Ronia, the Robber's Daughter
A Room Made of Windows
Saint George and the Dragon
Snow White
Swan Lake
The Water of Life
Why Don't You Get a Horse, Sam Adams?

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Retold by Margaret Hodges, with illustrations by Trina Schart Hyman.
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Published by Little, Brown and Company.

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SUSAN JEFFERS

Many of Susan Jeffers' beautiful books are directly inspired from her favorite childhood fairy tales, poems, and stories. She illustrates by re-drawing the characters from famous stories such as Cinderella and Black Beauty and then filling each new page with her own sense of beauty.

Susan Jeffers grew up in a small town in New Jersey. Her mother spent many hours teaching her how to draw and paint. They would often go on long walks together looking carefully at all the natural beauty around them. Her mother taught her how to *observe*, not just simply *look* at things.

Susan was encouraged to develop her skills in drawing and painting in school. When she graduated from high school she attended the Pratt Institute in Brooklyn, New York. After graduation from Pratt, Susan went to New York City and worked for three different book publishers there. She worked on children's books, beginning by doing simple jobs in the art departments but quickly moving on to the more creative and challenging work of designing books and book jackets. After a few years of working on other authors' books, Susan and her good friend, illustrator/author Rosemary Wells, decided to quit their jobs and open up their own studio. They worked together (collaborated) on several book projects and shared ideas, inspiration, and much laughter before they each decided to go their own ways. They remained friends and recently teamed up again to do the book *Forest of Dreams* which Rosemary Wells wrote specifically for Susan Jeffers to illustrate. The author says that this book is a prayer for animals, for the earth, and for children who need time to look and explore the world alone without being pushed into groups by adults.

Susan Jeffers' parents read the classic Grimm and Andersen fairy tales and famous poems like "Hiawatha" to their children all the time. Many of these family favorites are works that Susan has chosen to illustrate as an adult. Choosing the right story to illustrate is an important decision for artists because they will often spend up to a year working on it!

When Susan Jeffers was a young girl she wanted to learn how to ride a horse. One of her favorite artists was Wesley Dennis who is famous for his wonderful horse drawings. (He illustrated the Marguerite Henry horse stories as well as his own stories about Flip, the colt.) Susan and her sister would often talk about horses just before they dropped off to sleep at night. *All the Pretty Horses*, her book about a dream world of beautiful horses, is a memory of those childhood bedtime conversations with her sister.

Horses are often prominent figures in Susan's books. Readers can find them in *The Midnight Farm*, *If Wishes Were Horses*, *Three Jovial Huntsmen*, and *Black Beauty*. Susan loved the story of *Black Beauty* as a child and wanted to do a perfect job of illustrating it. She created sixty different illustrations for *Black Beauty* and re-drew the cover four times before she felt it was good enough for such a wonderful story.

Susan Jeffers has two daughters. Jane, who is a foster daughter, now an adult raising her own family; and a younger daughter, Ali, whom Susan adopted when she was a single parent. In 1987 Susan married Steve Cook who is an environmental conservation officer. They live on a lake in Croton-on-Hudson, New York, surrounded by woods and animals. Susan has a pet dog and a beautiful horse. The family loves to walk, hike, ski, ride horses, and be with friends.

Susan uses live models for her book characters. Her daughter, Ali, is the face of Hiawatha in *Hiawatha*, her mother is one of the figures in *Stopping by Woods on a Snowy Evening*, and her sister is the subject of that book's dedication. Susan's children's friends have appeared in several books and her husband is the man on a horse holding a pillowed shoe for *Cinderella*.

Susan says that expressions on people are hard for her to illustrate, especially expressions exchanged between two people in the same drawing. She finds animals easier to draw than people. She often does her illustrations over and over again until they feel "right" to her. Once, she even did an entire book all over again! The book was *Three Jovial Huntsmen*. More than seven thousand copies of the first version were actually printed, but they were never released for sale because Susan did not feel that the book was good enough. Later she redid the drawings and the second version of *Three Jovial Huntsmen* went on to receive a Caldecott Honor Book Medal. She did keep one copy of the first discarded version to use in talks with children to show them how she corrects her mistakes.

Susan Jeffers finds finishing a project and sending the drawings off to the publisher worrisome. She knows that she has done her best but she also knows that her artwork cannot be changed once it has gone to the printer. A writer can change some words before a book goes to press, but the artist knows that an entire finished picture cannot be changed. When Susan receives the finished book, all printed and bound, she usually does not look at it because all she can see are what

she thinks are errors and flaws. She feels that she is constantly learning and can always do better work next time.

Susan Jeffers has won numerous awards and honors for her work and is one of the most famous and beloved illustrators of children's classics working today. Thousands of Susan's fans are entranced by the beautiful dream-like worlds she has created for them in her books.

A Selection of Books Illustrated by Susan Jeffers

All the Pretty Horse
Black Beauty
Brother Eagle, Sister Sky
The Buried Moon
Cinderella
Forest of Dreams
Hansel and Gretel
Hiawatha
If Wishes Were Horses
The Midnight Farm
Silent Night
The Snow Queen
Stopping by Woods on a Snowy Evening
Three Jovial Huntsmen
Thumbelina
Wild Robin
The Wild Swans

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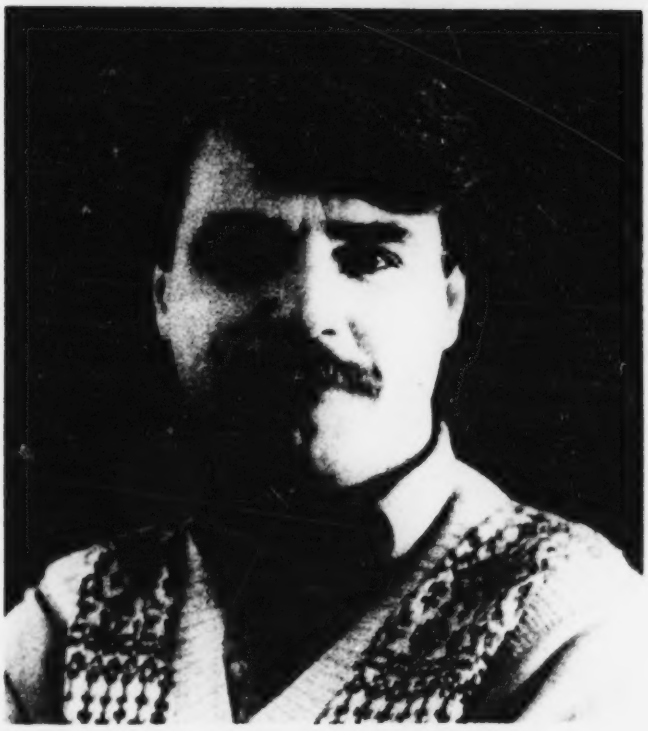
DAVID MACAULAY



David Macaulay was born in England in 1946. He was raised in the country and enjoyed the twenty-minute walk to and from school each day. This exercise was good for his body, but it was also good for his imagination. For David, the woods and stream were better than any playground.

During recess or lunchtime at school, David watched the other children playing soccer and other games, but he preferred to stay by himself and daydream. He imagined being able to fly through the air. He pictured himself on a horse riding off to an exciting journey. He loved his imaginary adventures and he did not feel at all lonesome for other people. At home David liked to play with his toy soldiers. He hid them all around the living room and even built cable cars to transport them from the top of the windows down to the floor.

Both of David Macaulay's parents were artistic. Like his father who designed machinery that made cloth, David liked to make things. He also loved to watch his mother draw. He would name a story or fairy tale and she would draw a picture for that story. He watched, fascinated as the blank page turned into a wonderful drawing before his eyes. Only later did David himself start to draw.

After David's father took a job in the United States, the family moved to New Jersey. When David was sixteen, they moved again, this time to Rhode Island.

Life in Rhode Island was more like David remembered life in England, slower and calmer. He spent more time drawing. His favorite characters were the 1960s rock band musicians, The Beatles. Every day David would get home from school, finish his homework, and do a drawing of The Beatles. When he brought the drawing to school the next day, all his friends would compliment him on what a fine artist he was. Their praise made David feel very good about himself.

When David finished high school he wasn't sure whether he would become an engineer or an architect, so he applied to two different colleges—one for engineering

and one for architecture. He heard from the architecture school first, so that was where he decided to go.

After he graduated from college, David began teaching in a junior high school in Central Falls, Rhode Island. He soon realized that he did not want to spend the rest of his life teaching. It took too much out of him! After leaving his teaching job, David spent two years as an interior designer before he began illustrating reading textbooks. These books were never published, so no one ever saw his illustrations. Although David's textbook illustrations never reached the public, David learned that drawing was what he truly wanted to do in life.

On his own, David started writing stories, typing them, illustrating them, and doing the layouts to create his own books. None of these books were ever published either. One day, by accident, the textbook publisher saw a drawing David had done for a story about a gargoyle—a scary stone figure which decorates old buildings. The story was not all that good, but the drawings impressed the publisher very much. Since David had been reading a book about how cathedrals were built in the Middle Ages, he set out to create a book which would tell the fictional story of the 86 years it took to plan and build the "longest, widest, highest, most beautiful" cathedral in all of Europe. David prepared for the project by flying to Paris to sketch and photograph several famous cathedrals. He used what he learned from this trip and his previous studies in architecture to carefully draw the meticulous pen-and-ink illustrations for his book *Cathedral*, which became a great success.

Although David had never planned to go into book publishing as a boy, this unexpected career is just one example of the enjoyable surprises which were so important to his development. David feels that people can never plan ahead for every possibility in life, but if they remain open to opportunities as they arise, they will sometimes lead to wonderful experiences never dreamed of before.

Since *Cathedral*, David has used a similar method to create *Castle*, *Underground*, *City*, *Pyramid*, and *Unbuilding*. *Unbuilding* is especially unusual since it shows what it would be like to *un*build the Empire State Building.

David Macaulay's books are based on facts, so he has to be sure that what he draws in his illustrations is accurate. For *Pyramid*, David flew to Egypt where he received special permission to climb to the top of the Great Pyramid so he could get the proper feeling for what he had to draw. David's closeness to his subject matter is very important to him as an artist.

David's books are a perfect combination of words and pictures. He creates the text and the illustrations at the same time as he progresses through his story. He cannot do one first and then the other, as some author-illustrators do.

In 1988 David Macaulay published a 384-page book entitled *The Way Things Work*. It is filled with humorous, but informative, drawings which explain how

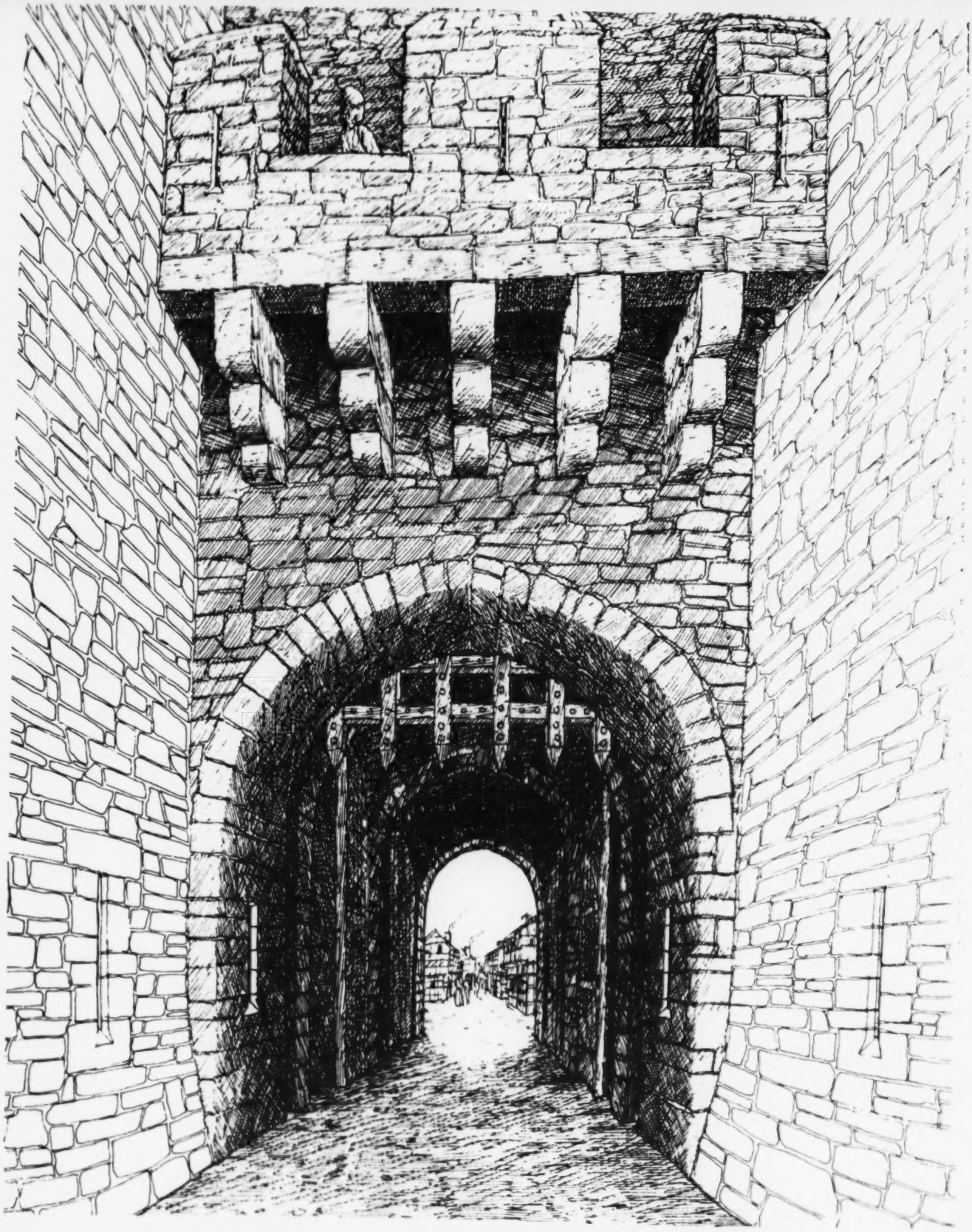
hundreds of machines, inventions, and scientific principles work. This one book took three years to complete, even with several assistants helping David with the necessary research. If you have ever wondered how zippers, can openers, steering wheels, photocopy machines, digital clocks, or VCRs work, this book is for you. It will keep you fascinated for hours, or days, or even *weeks*!

David Macaulay has published more than a dozen books, and since they have sold hundreds of thousands of copies and have won many important awards, he will likely create at least a dozen more. The 1990 Caldecott Medal was presented to him for *Black and White*, a book with one, two, three, or four stories, depending upon how it is read.

David Macaulay's editor once told him, "Do books that you believe in, and trust your instincts." This sounds like good advice for anyone. You may not grow up to be an illustrator, but as long as you do what you believe in and trust your decisions, you will have a happy life—just like David Macaulay.

A Selection of Books Illustrated by David Macaulay

Baaa
Black and White
Castle
Cathedral
City
Mill
Pyramid
Unbuilding
Underground
The Way Things Work



An illustration from *Castle* by David Macaulay. Copyright © 1977 by David Macaulay.
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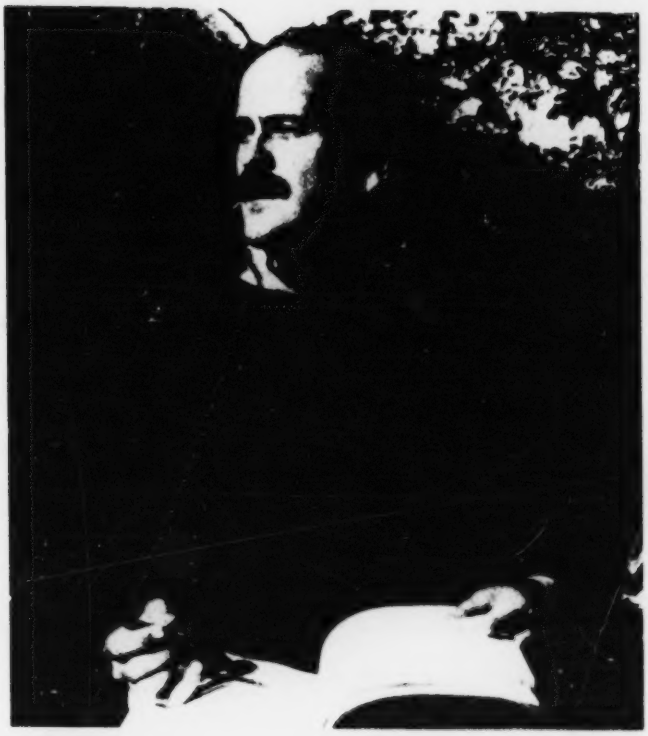
JAMES MARSHALL



James Marshall is the illustrator of such familiar and well-loved book characters as "George and Martha," "The Stupids," "Miss Nelson," and "Viola B. Swamp."

James Marshall was born in Texas on October 10, 1942, and grew up on a farm outside San Antonio. He lived sixteen miles from town and no school bus was available to bring him back and forth to school. His mother solved this problem by driving him to school in her car—a 1925 Pierce Arrow hearse! James, who was an only child until he was twelve, spent a great deal of time alone, reading and daydreaming. He didn't have many children's books, but his mother loved to read and she gave him adult books. They were difficult to understand but he read and reread them anyway. When James was growing up, books were more important to him than television. He says that he is glad about that because books, unlike television, allowed him to see a story in his imagination—and his *imagination* makes his creation of books possible today.

Besides being an artist, James Marshall is a gifted musician who studied the violin and viola seriously for many years. After high school, when James won a scholarship to the New England Conservatory of Music in Boston, he left Texas to concentrate on his musical studies. In 1961 he injured his hand in a minor plane crash which prevented him from practicing more than a short time each day. Although his injury kept him from becoming a professional musician, James still plays for his own pleasure.

After his accident James returned to Texas and attended several colleges, unsure of what career he wanted to pursue. He completed a degree in French and history and went back to Boston to teach French and Spanish at a Catholic high school in south Boston. While in Boston, James began sketching for relaxation and pleasure. A friend of a friend urged James to show his work to an editor at one of the Boston publishing houses. The editor liked it and offered James a contract to

illustrate a book called *Plink, Plink, Plink* by Byrd Baylor. James illustrated this book in 1971 which marked the beginning of his career as an artist. He quit teaching and began to draw and write books for children full-time. His first success was *George and Martha* which the *New York Times* selected in 1972 as one of the Outstanding Books of the Year. *George and Martha Encore* was selected for the same award the following year. These were just the beginning of James Marshall's long and impressive list of awards. His almost immediate success is even more remarkable for someone who never went to art school. Most artists have to struggle for years before their work is recognized—James Marshall is an exception.

James Marshall likes to work with animal characters and gives them human characteristics and expressions. If you look at the faces of his characters—the smiles, the eyes and noses—they are easily recognizable as James Marshall's. He especially likes to draw pigs and balloons. James works with his good friend, Harry Allard, on the "Miss Nelson" and "Stupid" books sharing ideas, late night telephone calls, and laughter. James has worked with other writers as well but, with the exception of Harry Allard, he has decided to work alone on future book projects.

Artists must schedule themselves in order to meet deadlines and be productive. Some like to work during the day, others at night. James Marshall chooses to work late at night. He admires other illustrators such as Arnold Lobel, Maurice Sendak, Ludwig Bemelmans (the *Madeline* books), and Edward Gorey. He carries a sketchbook around with him for recording story ideas and scenes. When he is illustrating, he works quickly and spontaneously, spending three weeks creating the pictures and another three weeks writing the story.

The characters in James' books appear in unusual situations and can often surprise the reader. Take for instance, cats appearing from under tables or peeking around corners, or check the last page of *Red Riding Hood* for a true James Marshall surprise! He has even put the date of his birthday on the pages of *Portly McSwine*. And who can ever forget the "Stupids?"—every page is filled with surprises to make us smile.

Edward Marshall, author of *Troll Country, Space Case, Three by the Sea*, and the *Fox* series is really James Marshall. In the 1980s he used the pen name (pseudonym) "Edward" for some of his books. Now people generally know that James Marshall and Edward Marshall are really the same person.

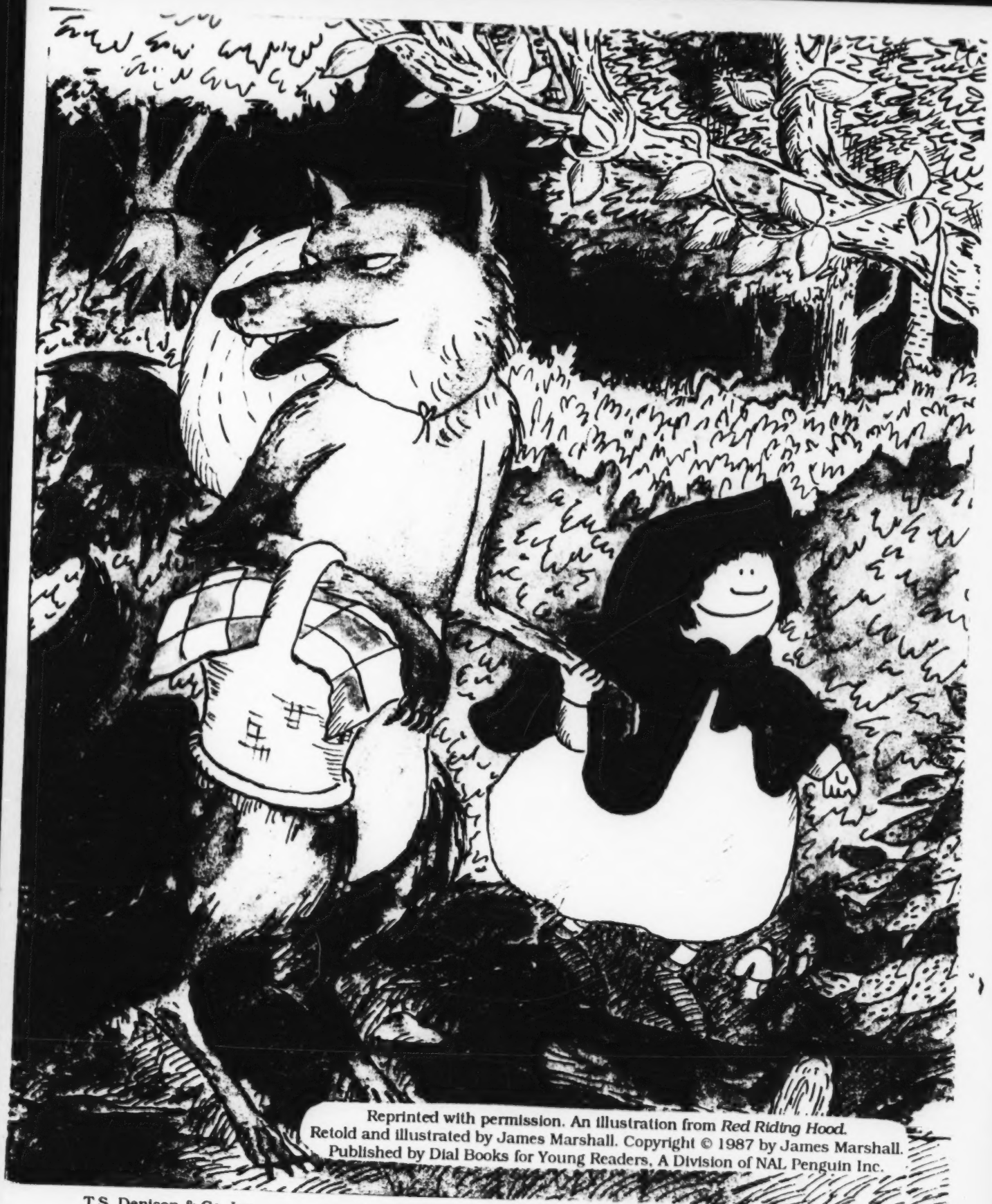
James Marshall lives in Connecticut and shares his home and studio with a dog and several cats. His house was built more than a hundred years ago and used to be the village store. He likes to visit schools so he can to talk to children and draw for them. Some of James Marshall's books can be seen on television. *It's So Nice to Have a Wolf Around the House* and *Miss Nelson* have been made into television cartoons. *The Stupids* and the *George and Martha* series are on filmstrips with cassettes. Perhaps your library has them.

James Marshall says that his books are fun to make and he wants them to be fun to read. In his version of *Red Riding Hood*, "Granny was furious at having her reading interrupted." We can say the same about ourselves when we are enjoying a James Marshall story.

Author's Note:
Sadly, James Marshall died on October 13, 1992, in a New York City hospital. He was fifty years old. His family said he died of a brain tumor.

A Selection of Books Illustrated by James Marshall

The Cut-Ups
The Cut-Ups Cut Loose
The Cut-Ups at Camp Custer
Fox on the Job
George and Martha
George and Martha Encore
George and Martha Rise and Shine
George and Martha Round and Round
Goldilocks and the Three Bears
Hansel and Gretel
James Marshall's Mother Goose
Merry Christmas, Space Case
Miss Nelson Has a Field Day
Miss Nelson Is Back
Miss Nelson Is Missing
The Night Before Christmas
Plink, Plink, Plink
Portly McSwine
Red Riding Hood
The Stupids Die
The Stupids Have a Ball
The Stupids Step Out
Three Up a Tree
What's the Matter with Carruthers?
Willis
Wings: A Tale of Two Chickens
Yummers!
Yummers, Too!



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Retold and illustrated by James Marshall. Copyright © 1987 by James Marshall.
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ALICE and MARTIN PROVENSEN

Although Alice and Martin Provensen did not meet each other until they were adults working in a California movie studio, they found out they had shared many similar childhood experiences. Both were born in Chicago and had decided to become book illustrators at young ages. Their families moved frequently and libraries in each new town became their favorite places. They also both studied at the same art schools in Chicago and California. Alice and Martin think that their paths must have crossed many times, but they did not actually meet until they worked together at the Walt Disney studios, where Martin had been working for several years on films like *Fantasia* and *Dumbo*.

The Provensens were married in 1944 and moved to New York to begin illustrating children's books. Their first book was *The Fireside Book of Folk Songs*, published in 1947. This book contains five hundred of their illustrations and, after four decades, is still in print and is a popular seller.

After completing four more books together, Alice and Martin decided to travel to Europe to sketch, photograph, and collect material for future book projects. When they returned to the United States they bought a farm in Dutchess County, New York, and converted the barn into a studio with a skylight over the worktable. They named the farm "Maple Hill" and acquired cats, horses, chickens, lambs, and dogs. The Provensens often use their animals as models for illustrations, such as those on the pages of *Our Animal Friends at Maple Hill Farm*, *The Year at Maple Hill Farm*, and *Town and Country*.

In 1959 their daughter, Karen, was born and when she was four they wrote and illustrated two books for her called *Karen's Curiosity* and *Karen's Opposites*. Karen loved books and treated them as friends. She also got to name the animals who lived at "Maple Hill Farm." Karen is grown up now and works as a music therapist in a California school.

When the Provensens begin a new book project they start by writing it first because they believe that the *story* will decide the style of art and design that should enhance the text. Illustrations that over-shadow a story will not result in a successful book. Many artists have difficulty finding just the right pictures to illustrate a story. The Provensens admire the way children draw and they deliberately try to make their own pictures simple and childlike.

The Provensen's books have won many awards. *A Visit to William Blake's Inn* was named a Caldecott Honor Book in 1982. In this book the pictures illustrate the sometimes amusing lives of those who pass by and visit a two hundred-year-old inn in London.

The 1984 Caldecott Award winner was another Provensen book, *The Glorious Flight Across the Channel with Louis Blériot, July 25, 1909*—a true story of a lovable Frenchman, obsessed with flying, who made the first flight across the English Channel using a powered aircraft. For years the Provensens had been fascinated by flying. Martin actually learned to fly a plane at an airfield not too far from their farm. While they worked on their book they kept a model Piper Cub airplane in their studio and filled the walls with sketches of old airplanes. They wanted their pictures to create a sense of the same excitement, bravery, and motion of Louis Blériot's real flight.

Martin and Alice worked together by sharing the same studio, passing drawings back and forth for additions and corrections until they were both satisfied. They said that it was a "happy collaboration" and not a question of "who does what" because the pictures were done over several times before Martin and Alice both agreed that they were finished.

In 1987, when Martin Provensen was seventy years old, he suffered a heart attack and died. For awhile Alice found it very difficult to work without her partner of over forty years. Alice's first "solo" book, without Martin, was *The Buck Stops Here: The Presidents of the United States*, published in 1990. Her pictures were designed to help young readers make connections between the presidents and the events surrounding them. The text is in rhyme which Alice hopes will help readers remember the presidents' names and the order in which they served. Original illustrations from *The Buck Stops Here* have been exhibited at the Children's Museum in Washington, D.C. and at the Henry Feiwel Gallery in New York City.

Alice Provensen is currently working on new books. Watch for her new titles in your libraries, bookstores, and in book club announcements.

A Selection of Books Illustrated by Alice and Martin Provensen

Animal Fair
The Book of Seasons
The Buck Stops Here: The Presidents of the United States
The Charge of the Light Brigade
The Fireside Book of Folk Songs
The Golden Book of Fun and Nonsense
The Golden Serpent
The Golden Treasury of Myths and Legends
The Glorious Flight Across the Channel with Louis Blériot, July 25, 1909
The Mother Goose Book
Our Animal Friends at Maple Hill Farm
A Peaceable Kingdom: The Shaker Abecedarius
The Provensen Book of Fairy Tales
Shaker Lane
Tales from the Ballet
Town and Country
The Year at Maple Hill Farm
A Visit to William Blake's Inn
The Voyage of the Ludgate Hill

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An illustration from *The Glorious Flight Across the Channel with Louis Belériot, July 25, 1909*
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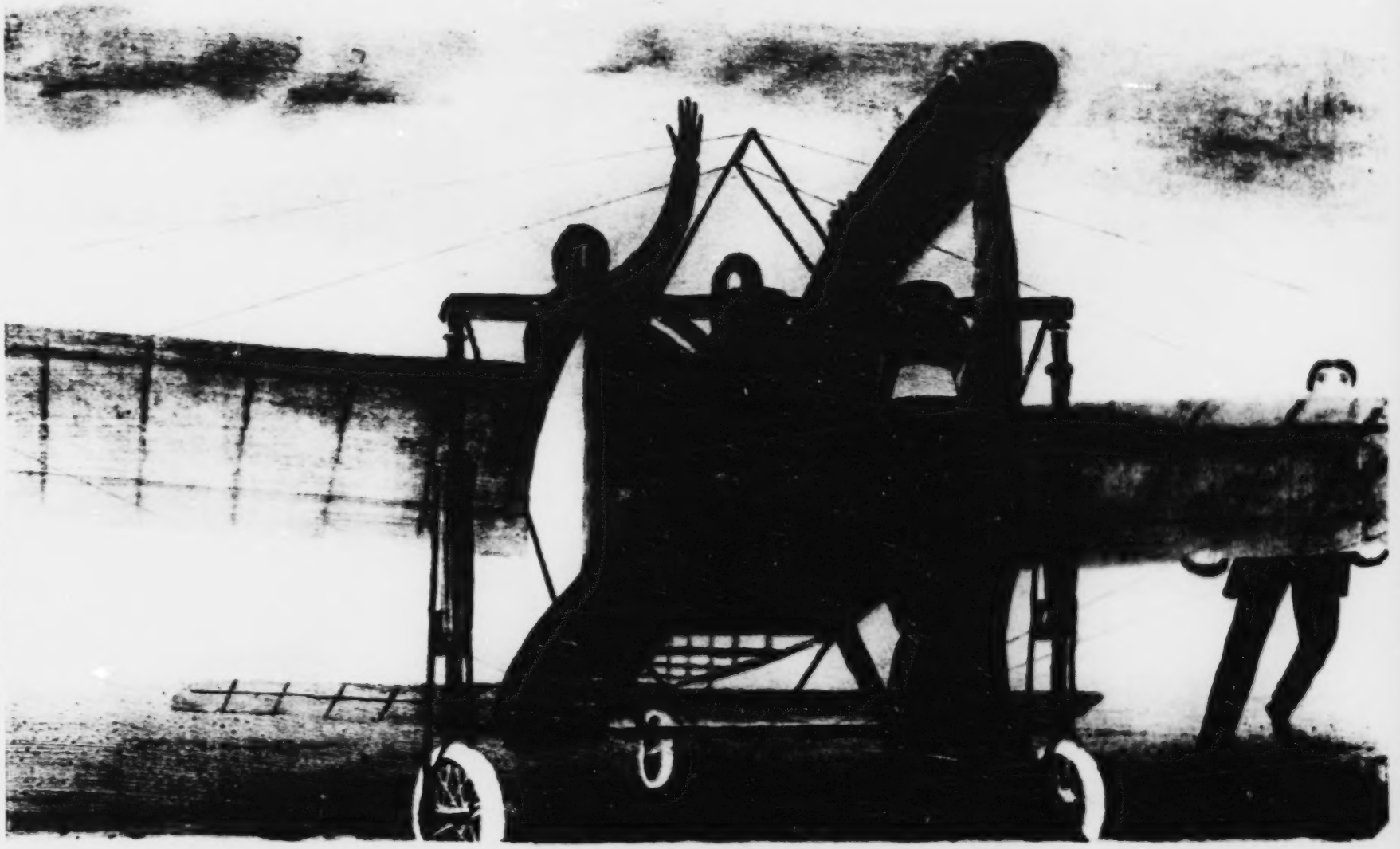

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PETER SPIER

(For Patrick and Colin)

There are millions of artists in the world, but there is only one like Peter Spier. They come in all shapes, sizes, and colors, but there is only one like Peter Spier. They come from many different countries, speak many different languages, and wear all different kinds of clothes, but as Peter Spier would say, no two artists are alike. Each one is unique in his or her own way. That means that there really is only *one* Peter Spier.

Peter Spier was born in the city of Amsterdam, which is in the Netherlands. He grew up in a nearby village called Broek-in-Waterland, known as the birthplace of the famous book character, Hans Brinker. Winters there are very cold and Peter remembers how he and his sister and brother had to travel twenty miles to school in Amsterdam. They had to take a streetcar, a train, and a ferry to get there, and in between stops they had to walk or ice skate to get from one ride to the next. Along the way the Spier children saw many kinds of markets with shopkeepers and customers rushing around buying and selling different kinds of groceries. These sights and smells stuck in Peter's memory. Years later, when he became an illustrator, many of Peter's paintings would be filled with his childhood memories of beautiful buildings and crowds of people bustling around.

Peter's father was an artist and writer who worked for a newspaper. He was sent by the newspaper to draw exciting news events in other cities and foreign countries. In those days illustration was easier than photography, so newspapers printed drawings, instead of using photographs, right along with the news reports. Sometimes Peter would go with his father on these news trips.

Peter was a busy artist when he was a child. He loved to draw and make things out of clay. He sculpted horses, people, and buildings. Sometimes he would make an entire town or village out of clay.

Peter was a very good student and he had several relatives who were lawyers, so for many years he thought he might like to be a lawyer when he grew up. However, when Peter was about 18 years old and graduating from high school, he decided to enter the Royal Academy of Art in Amsterdam where he studied drawing, etching, and graphic design.

After art school Peter served in the Navy for three and a half years. Since he loved to travel, being in the Navy was like a dream come true. But, as happy as he was, Peter wanted something else—he wanted to do something that involved publishing.

Peter's father was the one person Peter most admired and who taught Peter most about life. When Peter was 24 years old, his father was sent to the United States on newspaper business and Peter went along. They both loved this country so much that they decided to stay and make it their home. They sent for Peter's mother and brother and sister to come over to the United States and join them.

A year later, Peter moved from Texas, where he had found a job, to New York City where he tried to sell his artwork to book publishers. His first picture book illustration job was in 1957 for a book called *The Cow Who Fell in the Canal* written by Phyllis Krasilovsky. Peter illustrated many more books written by other authors before he started writing his own stories. He prefers having the freedom of creating his own words and his own pictures for his books down in his basement studio all by himself. He no longer illustrates other people's books.

Peter Spier's books are filled with bright colors and the reader's eyes are drawn all over the pages to notice the many exciting details. Peter carefully chooses which parts of a story he will show in his illustrations. Sometimes very few words appear on the pages of his books. In his version of *Noah's Ark* there are no words at all! This book was so well done that it received the Caldecott Medal for the best picture book in 1978.

To begin work on *Noah's Ark*, Peter Spier went to the library to see how different Noah books had already been done. The ones he found seemed to be too happy and "fun." He imagined that Noah's voyage on the ark must have been a least a little bit scary — all those animals on board, and all that stormy weather outside tossing them about! So Peter started with his own plan for a Noah's Ark story which would show some of the dangers and hard work on such a trip.

When Peter Spier accepted the Caldecott Medal, he explained in his speech that, in a certain way, his career as a children's book illustrator had really begun when he was just three years old: His father had a rare collection of Caldecott books—books created by Randolph Caldecott, the artist after whom the Caldecott prize is named. Young Peter looked through one of those precious books and decided that he would improve the pictures. He then took his red crayon and colored every one of the pictures in the book! He thought his red crayon made them look much better.

Years later, when Peter himself had won the Caldecott Medal, Peter's father gave him his entire collection of books by Randolph Caldecott.

As Peter Spier begins to work on a new book, he travels around looking for scenes which he might be able to use. As he travels, he does hundreds of pencil sketches. He writes notes to himself about what the colors in the pictures should look like. Later, when he writes down his ideas for the story, he decides which pictures will look best. He does not like the pictures to say exactly what the words say because if they did, the pictures would not be needed. After his final drawings are photographed by the printer, Peter uses his watercolor paints to add beautiful colors. These paintings go back to the printer again. After carefully checking again to see that everything fits together, the book is printed and made ready for book stores and libraries to buy.

Even after being so careful about each step of the project, Peter Spier is sometimes surprised by what can happen. He had just about finished his wonderful book, *People*, filled with detailed pictures of different kinds of people, clothing, food, homes, games, religions, inventions, jobs, and writing. He had painted examples of 45 types of writing from around the world. Imagine how Peter felt when two people noticed that the five types of Arabic writing that he had shown were upside-down! Peter was grateful to learn of the mistakes and correct them before the book was published. When he looked back at the encyclopedia from which he got his information, he found that *the encyclopedia* had the wrong writing to start with, so the mistake was really not his fault.

Besides his illustrations and writing work, Peter Spier likes to build model ships. He doesn't buy kits found in a hobby shop; he makes all the pieces himself. He also likes to go sailing.

The next time you find a picture book with coloring marks added by someone's baby brother or sister, just think—he or she could be another Peter Spier!

A Selection of Books Illustrated by Peter Spier

And So My Garden Grows
Bills' Service Station
Bored—Nothing to Do!
The Book of Jonah
Crash! Bang! Boom!
Of Dikes and Windmills
Dreams
The Erie Canal
Fast-Slow High-Low
The Fire House
The Food Market
The Fox Went out on a Chilly Night
Gobble, Growl, Grunt
Hurrah, We're Outward Bound!
The Legend of New Amsterdam
London Bridge is Falling Down
To Market! To Market!
My School
Noah's Ark
Oh, Were They Ever Happy!
People
The Pet Store
Peter Spier's Advent Calendar
Peter Spier's Little Bible Storybooks
Peter Spier's Little Cats
Peter Spier's Christmas!
Peter Spier's Little Dogs
Peter Spier's Little Ducks
Peter Spier's Little Rabbits
Rain
The Star-Spangled Banner
Tin Lizzie
The Toy Shop
We the People: The Story of the U.S. Constitution

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An illustration from *The Fox Went out on a Chilly Night*, illustrated by Peter Spier.
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TASHA TUDOR

Have you ever known a grown-up who loves to play with dolls? Tasha Tudor, a mother *and* a grandmother, does ! She designs and sews doll clothes, makes tiny cakes and cookies to serve at doll tea parties, prepares Christmas trees and presents for her dolls, and organizes summer doll "fairs." Dolls were always very much alive to the Tudor children because they were included in family events and holiday celebrations. Tasha's children had their own doll houses and a postal system known as "Sparrow Post" which would deliver tiny letters and cards between their dolls and dolls belonging to neighborhood friends. The dolls' postal system was invented by Tasha Tudor who has loved dolls since she was a child.

This famous artist and author likes to dress and live in an old-fashioned way, even though that way is often more difficult and time-consuming. Being different has never bothered Tasha. She knows what she wants to do and is willing to work hard to accomplish her goals. Besides designing and sewing clothes for members of her doll family, she often sews and sometimes weaves for herself and her own family. Tasha has a loom set up in a corner of the kitchen where she makes rugs and woolen and linen material for skirts, capes, blouses, and shirts.

Tasha Tudor was born in Boston in 1915. Her parents lived in Marblehead, Massachusetts, where her father designed and built yachts and small planes. He loved to tell stories and read out loud and would sometimes even dress up as a pirate or some other character from the books he read. Tasha's mother was a well-known portrait artist. When Tasha was born she was christened Starling Burgess, but her father did not like that name and renamed her Natasha, which was later shortened to Tasha.

When Tasha Tudor was nine, her parents divorced and her mother went to New York City to work as a portrait painter. Tasha was sent to live with family friends

in the Connecticut countryside. There she was allowed a great deal of freedom to be outdoors, stay up late reading, dance, and act in plays written by her aunt. During this wonderful time in Tasha's life she became very fond of nature and the country. Tasha did not like school and learned mostly by reading. When she lived in Connecticut she would visit her mother in New York City on weekends. Tasha always wanted to attend plays and so for two days and nights she and her mother would have a wonderful time doing just that. Besides acting and dancing, young Tasha did a lot of drawing. She loved to paint wild flowers especially, and in her late teens she decided that she wanted a career as an artist rather than a dancer.

When Tasha was twenty-two she married. Her husband encouraged her career as an illustrator and in 1938 Tasha's first book, *Pumpkin Moonshine*, was published. This book was originally written and illustrated as a Christmas present for her husband's niece, Sylvie Ann, who is the main character in the story.

After they were married, Tasha and her husband moved to a farm in Connecticut where they raised geese, ducks, chickens, and cows. Their house had no running water, electricity, refrigerator, or television! Milking the cows, cooking, housecleaning, and taking care of a large vegetable garden kept Tasha and her husband very busy.

Tasha and her husband's next move was to a more remote farm in New Hampshire where they bought a tumble-down farmhouse that had been built in 1789. With the house came 450 acres of woods and fields. They had searched all over New Hampshire before finding this old farm and it took years for them to make it truly comfortable for family living. Tasha's dream was to restore it to its original beauty. The house had seventeen rooms but lacked electricity, running water, and central heating. The kitchen, with its large black wood stove, was the gathering place for family activities as well as Tasha's room for weaving, illustrating, and writing.

Tasha had four children: Tom, Bethany, Seth, and Efner. The children often modeled and posed for characters in their mother's stories. They enjoyed this modeling because it meant going up to the attic and finding "dress-up" clothes to wear. Sometimes after they were through, the children were allowed to keep on their dress-up clothes and have a real tea party. The girls were taught to sew and all the children became good cooks. Afternoon tea with homemade cakes and cookies was a daily event that Tasha and the children shared together. Sometimes the dolls, the Corgi dogs, and other friends would join them in their tea parties.

Many of Tasha Tudor's books are about her family. In *A Time to Keep: The Tasha Tudor Book of Holidays*, Tasha tells her grandchild of how she and her own four children celebrated birthdays and traditional holidays. *The Dolls' Christmas* and *A is for Annabelle* feature Tasha's dolls. *Take Joy* and *All for Love* are full of Christmas and Valentine's Day memories. Tasha has written many other books of

poems, prayers, and stories that abound with pictures of her pets, flowers, kitchen, woods, and country scenes. Corgi dogs appear frequently in her illustrations. Her son, Tom, was the first in the family to become interested in Corgis. He was only twelve years old when he spent all his savings on a Corgi puppy. That Corgi was the first of many to be loved and pampered by the Tudors. Every year Tasha gives birthday party picnics for the dogs, complete with cake (raw hamburger), favors (paper cups containing dog biscuits), and decorations.

In 1971 Tasha Tudor sold the farm in New Hampshire and moved to Vermont. The children were grown and the seventeen-room farmhouse had become too large and empty for her. She found land in Vermont close to where her son Seth was living and he built her a "new old house." The new house was a copy of an old one and took about two years to complete. He built the house and barn without the aid of power tools—like a carpenter would have built it a hundred years ago. The Vermont farm has barns, a greenhouse, and space for gardens, trees, and animals.

Tasha Tudor's books have won many awards and honors and she is in great demand as a speaker. Whenever she makes a public appearance, hundreds of people wait patiently in lines for hours to get her autograph and speak with her. At these public appearances she wears her old-fashioned dresses. Many libraries and communities want to sponsor Tasha Tudor Days, but she limits her public appearances to just a few a year. She says that she has difficulty finding someone to "baby-sit" her animals while she is away and she also needs time at home to work on her books.

Tasha Tudor's daughters, Efner and Bethany, are also writers and sometimes they go on autographing tours with their mother. Tasha has illustrated three of Efner's books: *Carrie's Gift*, *The Christmas Cat*, and *Amy's Goose*. She has also designed two Advent calendars and a pop-up book, *Seasons of Delight*. Tasha's readers can learn more about her in an annual *Tasha Tudor Newsletter* published in Michigan. Many readers collect Tasha Tudor books and will advertise to buy or trade editions with other collectors. If you or your library own books written or illustrated by Tasha Tudor, cherish them!

Tasha Tudor has earned the love and respect of thousands of people who admire her talent as an artist and her deep commitment to her family, nature, animals, and to all things beautiful.

A Selection of Books by
Tasha Tudor

1 Is One
Amy's Goose
A Is for Annabelle
All for Love
Carrie's Gift
A Child's Garden of Verses
Around the Year
Becky's Birthday
Becky's Christmas
The Christmas Cat
Corgiville Fair
The Country Fair
The Dolls' Christmas
First Prayers
The Lord Is My Shepherd
More Prayers
Mother Goose
The Night Before Christmas
Pumpkin Moonshine
Seasons of Delight
Springs of Joy
Take Joy! The Tasha Tudor Christmas Book
A Tale for Easter
Tasha Tudor's Advent Calendar
The Tasha Tudor Book of Fairy Tales
Tasha Tudor's Favorite Stories
Thistly B
A Time to Keep

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FEBRUARY

Roses are red, violets are blue,
Angels in heaven know I love you.

—Old Song

We had a small post office in those days.
Valentines came by Sparrow Post.

CHRIS VAN ALLSBURG

Chris Van Allsburg was born in Grand Rapids, Michigan, where his parents owned a dairy farm. He liked to play baseball and build model cars, trucks, and airplanes. In school he looked forward to his art classes which met twice a week. He enjoyed them so much that he went to school on art days even if he wasn't feeling well. He remembers waking up feeling sick one day, but not telling his parents because he did not want to miss art class. Halfway through the morning, his teacher noticed that he did not look well, so she asked him if he felt all right. He pretended he was okay, but the next thing he knew, he threw up right into someone's winter boots! His mother had to come and take him home. Young Chris was very embarrassed about the whole thing.

As a boy, Chris loved to read. He was allowed to check out his first school library book when he was in third grade. The book was about the life of baseball great, Babe Ruth. He started reading the book and kept on reading it. When he got home, he only stopped reading long enough to have dinner. Then he continued reading again until he finished the whole book. Once Chris Van Allsburg started a project, he finished it. That is still the way he is today.

Chris and his classmates liked to draw cartoon and comic book characters. One girl could draw horses so well that they looked real. Most of the children could copy drawings of Mickey Mouse, Daisy and Donald Duck, and Pluto. Chris liked those too, but his favorite was Dagwood Bumstead, the father in the *Blondie* comic strip.

Young Chris also liked to collect stamps. He and his friend, Russell, couldn't wait for friends or relatives to go traveling somewhere so they could send letters home with new or different stamps on the envelopes. Chris loved stamp-collecting so much that he even dreamed about it. The morning after one especially scary stamp nightmare, Chris gave his whole stamp collection to Russell. Enough was enough!

In high school Chris continued to enjoy his art classes, but he never thought of his artistic abilities as a way of making a living. He went to college thinking that he might like to be a lawyer, but after only one drawing class, he knew he was destined for a career in art. Chris studied drawing, sculpture, and ceramics. He eventually became a sculptor and had many exhibits in New York City galleries and museums. He enjoyed his work very much and always challenged his hands to create what his mind had imagined. Each time he finished a piece he thought: Next time I can do even better.

After twelve years of working as a sculptor, Chris Van Allsburg began to draw as a serious hobby. His wife, Lisa, was an elementary school teacher at the time and she encouraged her husband to try writing a story and illustrate it himself. Chris's friend, David Macaulay, who is also a fine artist and book illustrator, encouraged him too. Lisa took her husband's work around to several publishers and soon Chris's first book, *The Garden of Abdul Gasazi*, was published.

Chris did not think he would publish any more books, but that instead he would go back to sculpting. He had been teaching illustration at the Rhode Island School of Design and that satisfied him enough. But Chris Van Allsburg was unexpectedly surprised—his first book was chosen as a Caldecott Medal Honor Book for 1979. Naturally, Chris thought he could do better, so he created another book, *Jumanji*, which actually won the Caldecott Medal. Impressive work for a sculptor who had only created two books in his whole life! In 1986, Chris won the Caldecott a second time for *The Polar Express*.

Jumanji started out from a memory of an unsatisfied feeling with the action of board games that Chris had played as a child. In *Jumanji*, the children are bored enough to be curious about a strange board game which, as it turns out, could *never* be a "bored-game."

All of Chris Van Allsburg's books are filled with beautifully detailed graphite or pastel drawings which help tell his story. But his illustrations only *help* tell the story. Chris Van Allsburg doesn't let either his words *or* his pictures tell the *whole* story. Only the reader can do that. As Chris says, "A book comes alive when the children read it. They give it life themselves by understanding it." What is between the two cardboard covers isn't all there is to a book, either. "Even after a child closes a book, it's not really over." When you read the story and look at the illustrations, your brain is teased by hints, clues, and mysterious happenings. Chris Van Allsburg plans all of his books with the reader's imagination in mind. Actually, as he works he keeps himself in mind, as if he were still an eight-year-old child.

Chris creates his books in the upstairs sky-lit studio of his Providence, Rhode Island home which he shares with his wife, Lisa, and their Siamese cat, Cecil. For five months of the year Chris works on his book projects; the rest of the time he works on his drawings, his sculpture, and his teaching.

When people ask Chris Van Allsburg where he gets his ideas, he offers many different explanations. Which one of these do *you* believe? "I steal my ideas from the neighborhood kids." or "I send away for them by mail order." or "They are beamed to me from outer space." or "Ideas come to me when I lay in bed; they are a little like daydreams except they happen at night." Regardless of which is true, we should be happy that ideas keep coming into Chris Van Allsburg's head.

His way of teaching at college is not unlike his approach to his own projects. He challenges his students to use their artistic skills and to stretch their imaginations. He offers a course called "Design Your Own Country." His students have to design what everything in their imaginary country looks like, right down to the smallest detail. For instance, they even have to draw samples of what postage stamps look like in their country. Perhaps Chris Van Allsburg hasn't gotten over his childhood interest in stamps after all.

Chris Van Allsburg still loves sculpture, but one thing he likes about book publishing is that more people can see and enjoy his work. At a gallery or museum, a few hundred people might see his sculptures, but when forty or fifty thousand copies of his books are printed, many more people will see what he has created. Since schools and libraries buy his books, even more children and grown-ups see each copy.

Chris Van Allsburg believes that nothing can compare to a good book. If you are really interested in a book, nothing can take you away from it—not television, not movies, not video games. Your imagination will be caught up in the book and it won't let go.

Just a Dream is one of Chris Van Allsburg's latest books. It deals with the importance of taking care of our environment. Its message is: "The way we live our lives today shapes the future." Judging by the beauty of his books and the joy they bring to millions of readers today, Chris Van Allsburg can surely look forward to a bright and happy future.

A Selection of Books Illustrated by Chris Van Allsburg

Ben's Dream
The Garden of Abdul Gasazi
Jumanji
Just a Dream
The Mysteries of Harris Burdick
The Polar Express
The Stranger
Two Bad Ants
The Widow's Broom
Wreck of the Zephyr
The Wretched Stone
The Z Was Zapped

An illustration from *Jumanji* illustrated by Chris Van Allsburg

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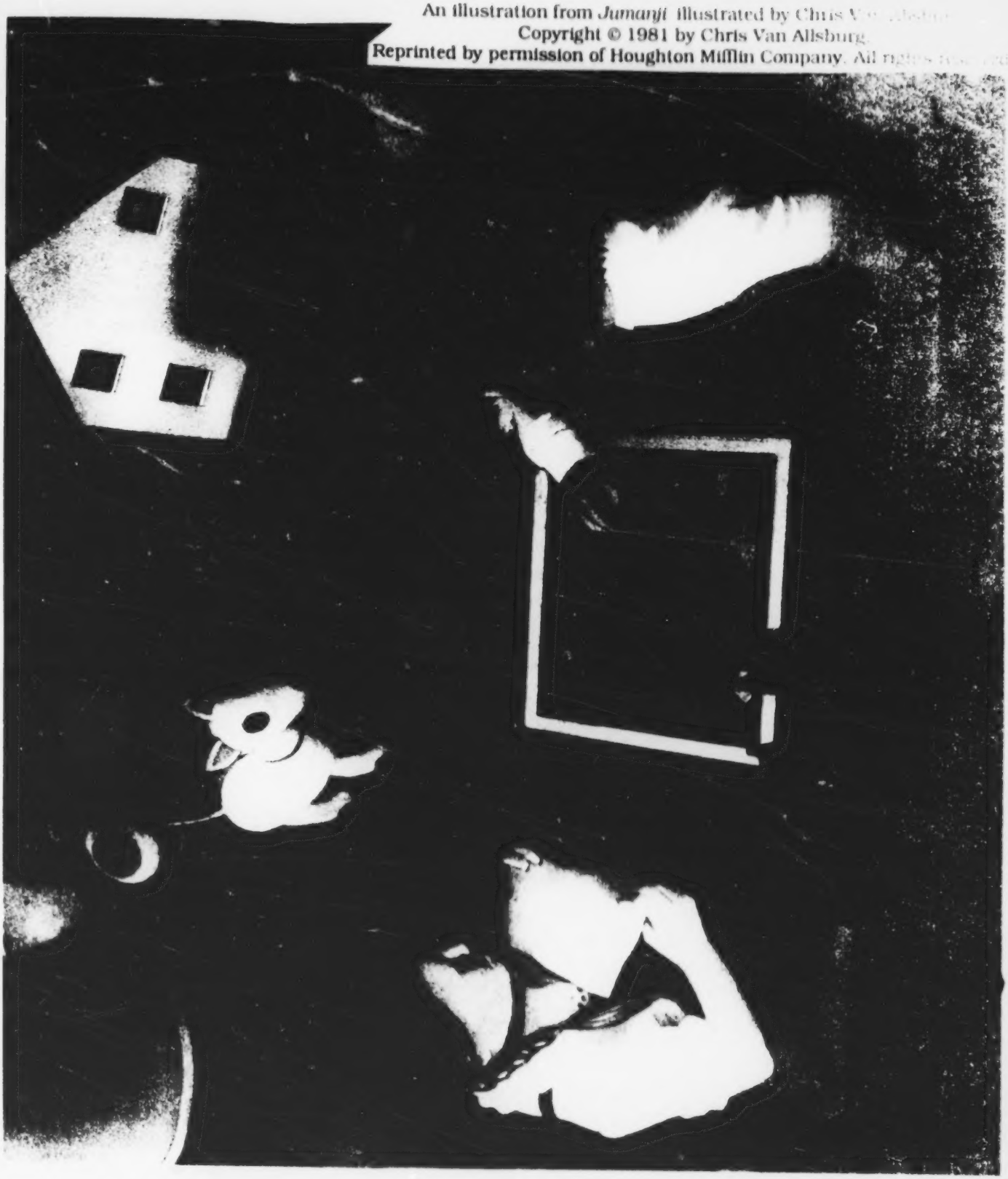

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GARTH WILLIAMS

Garth Williams was born in New York City on April 16, 1912, to parents who were artists. He lived in New Jersey, Canada, and England as a child. He studied to be an architect and then went to art schools in London where he studied painting, poster and scenery design, textiles, and portrait sculpture. He has worked as an artist for magazines and created prize-winning portraits and sculptures.

In 1941 he returned to the United States and began working as an artist for the *New Yorker Magazine*. There he met E.B. White, who wrote for the same magazine. E.B. White had written a children's book about a mouse and asked Garth Williams to submit some sample illustrations. Garth did so, and he was given the job of illustrating *Stuart Little*. *Stuart Little* was the first children's book Garth illustrated. Later, he also did illustrations for another famous E.B. White book, *Charlotte's Web*. Garth Williams has illustrated books for many other well-known children's authors as well. Books written by Natalie Carlson (*The Orpheline Family* series), George Selden (*A Cricket in Times Square*), Margary Sharp (*The Rescuers* and *Miss Bianca* books), Charlotte Zolotow (*The Sky Was Blue*), Margaret Wise Brown (*Fox Eyes*, *The Friendly Book*, *Home for a Bunny*), are just a few of the books Garth Williams has illustrated.

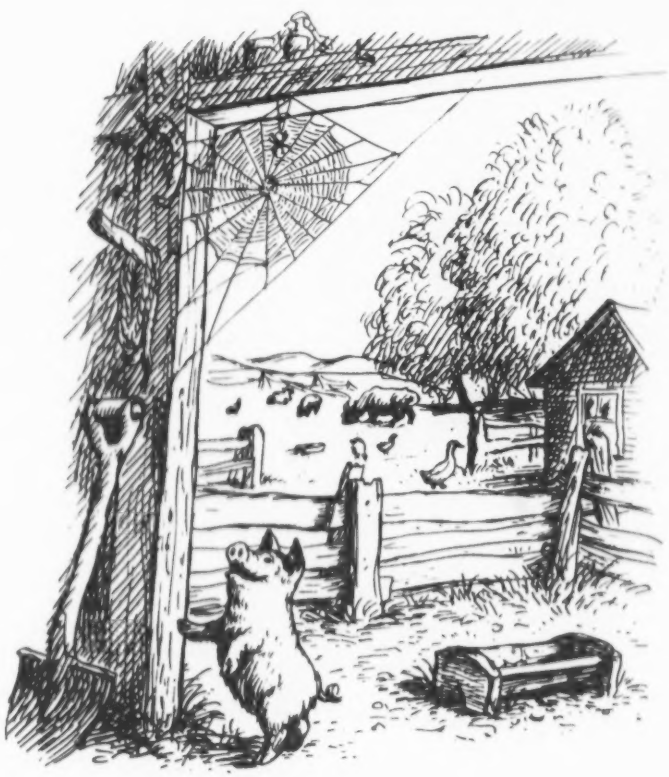
Garth Williams is probably best known for illustrating the *Little House* series written by Laura Ingalls Wilder. Illustrating the eight *Little House* books took Garth ten years. He carefully researched the time period of the Laura Ingalls family and the places where they lived. He visited the Wilders in Mansfield, Missouri, where they were living in 1947, and then he followed the route they had taken in their covered wagon years before. On his travels he tried to "see" the sites and surroundings as Laura and Mary Ingalls would have seen them when they were young girls. He put so much time into this project and did such a fine job that Garth Williams is honored annually by the Laura Ingalls Wilder and Rose Wilder Museum in Mansfield, Missouri, with a special "Garth Williams Day." On this occasion he

returns to the Wilder home in Mansfield where he began his research for drawing the pictures for the *Little House* books. The public is invited to a special Wilder program where Garth Williams autographs books—it is a joyous day!

Garth Williams has also illustrated books he has written himself, such as *Baby Animals*, *Baby Farm Animals*, *The Big Golden Animal ABC*, and *The Rabbits' Wedding*. In these books for young readers, the animals look friendly and appealing, as if they would like to be picked up and held. Garth's drawings are simple yet realistic. Some of his work is done in black-and-white, and some in full color. He does both equally well. When we look at the beautiful illustrations created by Garth Williams, we can echo what Charlotte the spider wove in her web, "T E R R I F I C"!

A Selection of Books Illustrated by Garth Williams

Bedtime for Frances
The Big Golden Animal ABC
The Bread and Butter Indian
A Brother for the Orphelines
Charlotte's Web
A Cricket in Times Square
Emmett's Pig
Fox Eyes
Home for a Bunny
Laura Ingalls Wilder Songbook
The Little Giant Girl and the Elf Boy
The Little House on the Prairie series
Miss Bianca
My First Counting Book
Over and Over
Rabbits' Wedding
The Rescuers
Stuart Little
The Tall Book of Make-Believe
The Turret



Illustrations from page 36 of *Charlotte's Web* by E.B. White.
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VERA B. WILLIAMS

Many people know that Vera B. Williams is a popular author and illustrator of children's books, but not everyone knows that she has also been a teacher, a gardener, a cook, a printer, an environmentalist, and a peacemaker.

Vera was born in California and grew up in New York City in the 1930s during the Depression Years. At that time, many people had no jobs and not much money. Families lived together in crowded apartments. Some parents even had to send one or two of their children to live with relatives or friends until they could afford to have the whole family live together again.

Although her family had its fair share of Depression worries, Vera remembers her childhood as a happy one. She always had hope that things would get better.

Vera was an artistic child. She and her sister, Naomi, traveled by subway each Saturday to take free art lessons at the Clinic for Gifted Children at New York University. Vera enjoyed these trips on the train and all the sights, sounds, and smells of the city. She also loved the variety of neighborhoods and the people who lived in them. Many of these childhood memories have helped her create her books.

Vera went to about eight or nine schools while she was growing up. They taught her reading, writing, and arithmetic. They also taught her sewing, cooking, and swimming. As a child, Vera learned an important lesson, one that not everyone learns: People need each other and they need to help each other; the smallest kindness done for another person may be the greatest gift in all the world.

After graduating from the High School of Music and Art, Vera went to Black Mountain College in North Carolina where she continued her art studies. She also took time from her studies to help other people. She helped to prepare meals for hungry people, and she helped build homes for the homeless.

Vera remembers her mother as a strong woman who kept the family together even if it had to be separated during difficult times. These memories are one reason why many of Vera's characters are women, children, and loving relatives who can take care of themselves and each other.

Vera created her first book when she was still in high school. It was about a huge banana that fed a whole family! She wrote the story, drew the illustrations, and bound the pages together.

While in college Vera studied many different forms of art, including weaving and printing. She also met the man who later became her husband. They married and moved to Boston where she studied at the Boston Museum School. After they had moved to Boston, Vera gave birth to their daughter, Jennifer.

While she lived in Boston, Vera helped organize free activities for the children in her neighborhood. She remembered how much these activities meant to her when she was a little girl and she wanted to pass on those good times to other children.

In 1970 Vera needed a change, so she went to Canada to become a cook in a school. At the school she not only cooked, but she baked, made butter, and canned vegetables. Along with all these chores, she still managed to keep up with her art.

One of Vera's first books came about after she took a 500-mile trip on Canada's Yukon River. *Three Days on a River in a Red Canoe* tells of the adventures of "Mom, Aunt Rosie, Sam, and me," and "Sixtoes" the cat. The words and drawings tell the story and show the reader how to read a map, pitch a tent, tie knots, make dumplings, and stew fruit. Vera lived in Canada for nine years before moving back to New York City where she lives now.

Vera dedicated *A Chair for My Mother* to her mother, Rebecca. The pages of the book are filled with color and the pictures and the text are surrounded by fancy borders. Since Vera's mother worked hard while Vera was growing up, she wanted this book to celebrate the rewards of her mother's labor and family love.

Vera B. Williams' most famous books are the ones about the little girl named Rosa and her family. In *Something Special for Me*, little Rosa has a problem: Her mother is going to let her pick out her own present for her birthday. This sounds simple, but it turns out to be a problem—she must decide on just the right present. The gift Rosa finally settles on brings happiness not only to herself, but to others too. In fact, in the next book, *Music, Music, for Everyone*, Rosa's gift brings joy to her *whole neighborhood*.

In 1988, Vera published *Stringbean's Trip to the Shining Sea*. She created this book with the help of her daughter, Jennifer, who is also an artist. Vera wrote the

story, but she and Jennifer "took turns" drawing and painting the book's colorful postcards, stamps, and snapshots that Stringbean sent home during his trip to the Pacific Ocean.

In 1990, Vera published a beautiful book which she dedicated to her grandchildren, *"More, More, More." Said the Baby: Three Love Stories*, which became a Caldecott Honor Book. Grandmas will especially enjoy it!

Vera B. Williams is an artist who is the mother of an artist. No one will be surprised if she should happen to become the *grandmother* of an artist too! Keep reading her books to find out.

A Selection of Books Illustrated by Vera B. Williams

A Chair for My Mother
Cherries and Cherry Pits
"More, More, More." Said the Baby: Three Love Stories
Music, Music, for Everyone
Something Special for Me
Stringbean's Trip to the Shining Sea
Three Days on a River in a Red Canoe

One illustration from *A Chair for My Mother*. Copyright © 1982 by Vera B. Williams. By permission of Greenwillow Books, a division of William Morrow & Company, Inc.

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ED YOUNG

(With thanks to Jeanne and Bobby)

Ed Young was born in Tientsin, China, during a time of great political unrest. He grew up at the edge of the city of Shanghai surrounded by farms, animals, and people. His father, Q.L. Young, was a professor of engineering at St. John's University in Shanghai. His mother, Tang Yuen, was an artist.

Ed was one of five children. With neighbors, relatives, and friends coming and going, Ed's home was always busy and filled with much happiness. Their home was located on Tung Sing Road between the British Embassy and the Italian Embassy. All different types of people—young or old, Chinese or foreign—were welcome at the Young home. Since the house was sometimes noisy, Ed frequently went off to a quiet room to entertain himself with imaginary games. He was interested in books and was artistically inclined, even at a young age.

Ed and his friends used to play drawing games together. His parents and their friends recognized that Ed had talent and they encouraged him with his art. He often drew pictures of whatever came into his mind: people, airplanes, ships, and animals. He became much more interested in drawing than in schoolwork, so his grades were not as good as they could have been.

Even so, when Ed was twenty years old, he came to the United States on a scholarship to study architecture at the University of Illinois. After a couple of years, he decided to study art at the Art Center school in Los Angeles. After graduation, Ed moved to New York City where he hoped to become an artist.

Since Ed was of oriental descent and living in the United States, he was able to mix the best of two different cultures into his art. He became interested in Persian art; Indian art; and especially the traditions of Chinese art, which he had never really studied before. In the 1960s Ed began studying and practicing Tai Chi

Chuan, which is an ancient Chinese form of exercise. This exercise, however, is not only for the body; the person doing the slow, meditative movements seeks a peaceful harmony of body, mind, and spirit.

Ed Young never runs out of ideas for his work because he is always noticing what is around him. He also notices what he finds within himself. His own thoughts, feelings, memories, and imaginings are important to him. Ed believes that the things outside himself and the things within himself are related. When he creates his illustrations he lets the drawings create themselves *through* him. He just happens to select the right paper, colors, and techniques to capture the drawings as they should be for the story.

Ed Young began his career by illustrating other people's stories. Since then he has become the "parent" (illustrator) of over forty books, some of which he has written himself.

Ed is fond of retelling old, familiar stories with the freshness of his unique illustrations. Through the years his work has received many awards. One of his latest books, *Lon Po-Po*, is his retelling of a Red-Riding Hood story from China. *Lon Po-Po* was awarded the Caldecott Medal in 1989. Ed Young's unusual dedication of the book to the wolf shows his respect for all creatures.

When asked how he developed his talent, Ed answered that, as a boy, he just loved to "Draw, draw, and draw. And look, look, and look for exciting things." He has been influenced throughout his life by "all the great artists [of] the past and present. They inspired [him] to make pictures like theirs." His favorite picture books were "all those made by Ed Dumont and N.C. Wyeth."

Although his illustrations have made his books famous, Ed Young has tried to remain in the background. He believes that he shares his fame with many people from his past and present: his parents, cousins, friends, neighbors, students, fellow artists, teachers, wife, and family. They have all helped him achieve the success he enjoys today.

Ed Young works at home every day in his studio. He enjoys working alone, just as he enjoyed playing alone when he was a child. But Ed also likes working with the authors on projects because, as Ed says, "Words inspire pictures and pictures inspire words." The author and artist both have to be "flexible and open-minded to produce a good and worthy book." The two people working together are able to create a book that is better than what they could have created separately.

Ed says that the book he is working on currently is probably his favorite because he is "still growing with it." As he affects the artwork, the artwork affects him. His openness to whatever he is doing at the moment is what keeps Ed Young growing as an artist and as a person.

When he was still a little boy in China, Ed Young used to wish that he could make magic like Walt Disney. In at least one way his wish has come true. Over the last thirty years, Ed's beautiful artwork has magically enchanted readers of all ages and will continue to do so for many more years to come.

A Selection of Books Illustrated by Ed Young

Birches
The Bird from the Sea
Cats are Cats
The Emperor and the Kite
The Girl Who Loved the Wind
The Horse from Nowhere
I Wish I Were a Butterfly
In the Night, Still Dark
Lon Po-Po
The Mean Mouse and Other Mean Stories
Mice are Nice
Poetry for Young Scientists
The Seventh Mandarin
The Tiniest Sound
Who-Paddled-Backward-With-Trout
The Yellow Boat
Young Fu of the Upper Yangtze

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from *The Emperor and the Kite* by Jan Yolen.
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ABOUT THIS BOOK

This wonderful resource provides biographical information about numerous stylistically different illustrators whose books are greatly admired by children as well as by professionals in the field of children's literature. Many of these illustrators have won the prestigious Caldecott Award. The selected illustrators represent the many changes in book illustration during the past fifty years. These books can be found in all libraries and represent some of the most well-loved stories. Introducing children to these talented illustrators and their high-quality children's books will lead to visual literacy and the appreciation of beauty.

ABOUT THE AUTHORS

Shirley Norby and Gregory Ryan work together as a librarian and a teacher in a small New Jersey elementary school near the Atlantic Ocean. With their combined experience, they have been bringing children and books together for over forty years. Shirley and Greg have written three other resource books published by T.S. Denison—*Famous Children's Authors, Famous Children's Authors Book II,* and *Famous Children's Authors Activities.*

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